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FRANK QUEEN, Editor and Proprietor.

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THE MOUNTAINS' SECRET.

WRITTEN FOR THE NEW YORK CLIPPER.

I think me that God with an earthquake
Once ploughed these furrows deep,
Till the huddled plains, upstarted,
Made mountains cragged and steep.

But that is the mountains' secret,
Age-hidden in their breast;
"His peace is everlasting"
Are the dream-words of their rest.

He hath made them the haunts of beauty,
He hath given them grandeur and grace;
The glory of morning crowns them,
The sunset lights their face.

The thunders tread in music
Of footfalls echoing long,
And carry majestic greeting
To all the silent throng.

The wind brings messages to them,
Wild storm-news from the main;
They sing it down to the valleys
In the love-song of the rain.

They are nurseries for young rivers,
Nests for the flying clouds,
Homes for the unborn races,
Masterful, free and proud.

And the people from tired cities
Come up to their shrines and pray;
For peace is the one word written
On the brow of the monarchs gray.

Can it be I have caught their secret,
The beauty deeper than all
Is it this? That life's dark moments,
When the rumbling echoes fall,

Are but God as he ploughs new mountains—
Steep mountains that yet may be
The sources of peace unbroken,
And rest for you and me.

THE PARISIAN SENSATION!

THE BLONDE SIREN:

AN ADULTEROUS DRAMA.

BY XAVIER DE MONTEPIN.

Translated from the original in "Le Figaro" of Paris FOR THE NEW YORK CLIPPER, BY PAUL PRESTON,

Author of "Wild Bill," "The Black Band," "The Pride of the Arena," etc.

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PART FIRST—MARGUERITE'S HUSBAND.

CHAPTER VII.—CONTINUED.

Nicholas Bouchard, preceding Paul and the upholsterer, caused them to traverse a vestibule wherein complete figures in mail, of very doubtful antiquity, but of exact imitation, enacted the part of men-at-arms, the visors of their helmets down and their iron-gauntleted hands leaning upon cruciformed handles of heavy, two-handed swords. Beyond the vestibule were reached two halls, one wainscoted in black oak, the other hung in Flemish tapestry, the both supplied, as we have learned before, by Lebel-Girard with furniture of a mediæval fashion, conferring upon him rare credit. Everywhere the light penetrated through small panes of colored glass, richly emblazoned. The interference of the imperial procurator in heraldic matters having ceased, once the archway and drawbridge were crossed the arms of the Montmorencies cut an amazing figure amid escutcheons upon luminous fields.

Finally the three men arrived at the banqueting-chamber. This apartment, hung in imitation cordova leather, mostly displayed sideboards, coffers, and high-backed chairs, fabricated in the style of the Renaissance, artistic triumph of Lebel-Girard's genius. Handsome silver-ware, massive and of sterling metal, shown from cupboards of carved black wood, while heavy curtains of magnificent brocalette draped the windows, gleaming, like those of the preceding halls, with heraldically decorated stained glass. A candelabra of yellow copper, in the ancient style of Flanders, hung suspended from a central point of a ceiling moulded in compartments. In fact, the ensemble of all these decorations was both effective and picturesque, and an artist would have admired this restoration of a previous period as complete and successful, presenting the work of an architect of rare merit and of an upholsterer of transcendent mechanical ability. A square table with curved legs, covered by a red and black cloth, embroidered with gold, supported vast silver coolers, wherein were placed iced drinks of an endless variety.

"Well, Count," inquired Nicholas Bouchard, while outpouring liquid refreshment for his visitors into huge tulip-shaped glasses, "what think you of the internal furnishings of my pretty castlet?"

"I am in ecstacies with them," replied Paul. "Not only do I remark prodigality in magnificence, but also evidence of pure and exquisite taste. I am habituated to things of beauty, but am nevertheless charmed. Receive my sincere felicitations."

Nicholas Bouchard drew his head visibly upright, which, however, did not prevent him from replying, with an assumption of false modesty, in phrases evidently prepared and committed to memory.

"Yes, by heavens!" quoth he, "it is handsome, I do not deny. Still, what are these gewgaws in a cricketty framing compared with the truly imposing splendors in whose midst our forefathers moved? Everything was within reach of those giants! Everything is within ours to-day, for to-day we are dwarfs! I do not allude to you, Count, be it well understood," he hastened to add, opening and closing a parenthesis.

"Speak for me the same as for others, my dear host," explained Paul, with a frank outburst of merriment. "I would suffocate, believe me, beneath the cuirass of one of your men-at-arms in the vestibule, and it is doubtful whether I have strength enough to lift his sword. Now, then, you see that I likewise am a dwarf!"

Nicholas Bouchard bowed.

"Too modest, Count!" he muttered. "Nevertheless, modesty is the inheritance of true merit."

Then he resumed the thread of his little improvisation, laboriously prepared:

"I love to surround myself with relics of a time no longer in existence," he said, designating with a pathetic gesture the furniture emanating from Lebel-Girard's manufactory. "I love to live in the midst of glorious reminiscences of a great race, of which I am a descendant—very degenerated, perhaps. Issue of a branch impoverished by successive misfortunes, and which impoverishment even condemned me to obscurity, I demanded from work, of which I am far from being abashed, means wherewith to re-establish that branch, and gold wherewith to redecorate my tarnished escutcheon. Following the example of more than one gentleman of the ancient nobility, in place of girding on the sword of my fathers and selecting from my country a grade which perchance she would not have granted me—for who knows but that an opportunity for conquering a Marshal of France's baton might have presented itself?—I entered ardently into trade. An ungrateful trade it was!—that of cork-making. My ancestors should have applauded me while I thus derogated, for, underneath vulgar means, they should perceive the nobility of my aim, which cost me many years to attain. At last a fortune was reached. To-day I am rich, very rich, and shall have the pleasure of spending my last days in the life of a gentleman! Do you approve of me, Count?"

"Certainly," exclaimed Paul, with a superb conviction; "and all these marvels surrounding and fascinating me appear to me the more worthy of admiration, now that I know the cost of their acquisition

NEW YORK CLIPPER.

SATURDAY, APRIL 17, 1880.

TO CORRESPONDENTS.

No Answers by Mail or Telegraph.

[*For answers to amusement questions, see first page of "Theatrical Record."*]

☞ QUESTIONS THAT DO NOT REACH THIS OFFICE UNTIL MONDAY MORNING WILL NOT BE ANSWERED UNTIL THE FOLLOWING WEEK.

LITERAL, Philadelphia.—To make a player show his whole hand in justification of having opened a jack pot that has been resigned to him is subversive of poker-law for half a century. The new ruling is with the book you quote, and is itself "the later decision." No one can demand to be shown cards that he has not paid to have shown him. Everybody has beforehand paid to see the cards on which a jack-pot has been opened—that is, he has paid to see two jacks or two aces, or even two deuces and two tens, but not three aces and two jacks. It is by virtue of this payment that the general law of poker that a hand not "called" cannot be seen is departed from. Such departure is necessary to the integrity of the jack-pot. Your argument that the opener should be required to show his whole hand because he might hold five deuces or five jacks applies with no more force to an uncalled hand that opened a jack pot than to an uncalled hand in which there is no jack-pot.

A, B, CAND D., New Orleans.—You having made the trump, A could not go alone—at least not unless he got some and anything by it. Instead of C and D you can show, which we doubt, that his making three tricks was wholly due to his partner's not having played with the trump you are entitled to some credit, instead of to scoring two for a euchre. But it will not do to assume that A's partner would have led a certain card. It is sounder to assume that what A led a certain card. It is sounder to assume that what A did play can accomplish without his partner he could have accomplished with him. A is wrong in saying that if your side had made three tricks you would have been entitled to two points. It would have counted but one. On the same principle, it would have counted him but two had he made all five tricks—or no more and no less than if he had made all and along with them a joker.

K., Waverly.—It makes no difference to the loser of the four games, or to the proprietor, whether the loser pays forty cents out of his pocket or thirty cents out of the pocket along with his four checks, which the proprietor is bound to redeem at two and a half cents apiece. We cannot understand why there should be any dispute about this, nor why you should ask us if, after the loser had paid in checks for one-fourth of the games and cash for the remainder, the players are to "then get a check each for last game." Having already got four checks each, they had already all that were due them, if but four games were played. The fact that the game was pinpool cannot alter this.

C. S., Co. B.—1. There will always be quite a division of opinion upon that subject. We never give the circulations of newspapers, nor any idea as to which has the largest. As to which has the smallest, it is enough to say that it is evidently based upon the erroneous idea that the circulations of leading papers are permanent, whereas they are extended or contracted from week to week. 2. Please state what kind of games. If rules of most games are meant, then "American Hoyle."

WATERLOO.—The match that had been his right to it, could not return after leaving the place and claim the money he had allowed his opponent to take. The fact that he allowed it to be taken is proof that he could have claimed it if he had been in B's place. In other words, it showed that he believed B had won it. His subsequent claim suggests that someone outside had told him that he had won. This will not do. B was playing A alone, not A and someone else.

J. J., Chicago.—A left-handed billiard-player should play the spot-stroke from the right-hand side of the white ball's spot, and a right-handed player should take the opposite side. But if he never plays anything but cross-handed spots it makes no ultimate difference upon which side he plays it from, although for the sake of familiarity and certainty of accomplishment he should always play it from the one side.

KEBEE HOUSE, Cincinnati.—1. If the authority chosen declines to decide it, and the bettors do not agree to any reference, the wager is void. 2. We do not. Like any other book that is published, and even like the Cincinnati journal that has declined to act, it is an authority only to those to whom it chooses to accord it.

R. R. R., Erie.—B's card having been exposed in the draw by the dealer, 8 is to be given the top card on the deck. It is not to be withheld until the draw is served. He is entitled to the first live card following the last one he got. The exposed card is not a part of the pack for that deal any more than as if it were an elevated train.

CHARLES AND GEORGE, New Orleans.—F is right in betting that "lives of any kind beat fours of the same kind at poker," and E is right in betting that "fours beat no pair." Both are betting on virtually the same thing, according to the statement submitted, which has previously had something.

T. H. G.—We regret it, but in the limited time at command we have been unable to find out the location of a pinochle-deck. We have also been unable to find it in the Men. Possibly some one of our readers will send it to us in time for next issue. Meantime you might call at the large clothing-store of Centre and Grand streets.

E. K., Montgomery.—The bet is to be determined by the fact of its raining or not raining in Montgomery, Ala., and regardless of any other place. Should it rain as above mentioned is the strongest kind of presumption that Montgomery was meant.

M. O. G., Nashua.—Nicholas Murphy won the first prize, $5,000 and the O'Leary belt, in the six-day race at Gatemon-square Garden, this city, Oct. 6 to 11, 1879. The gate-money was not divided among the contestants, the cash-prizes being $5,000, $2,500, $1,000 and $500.

REMINGTON CONGAR, Fulton.—1. Under the circumstances the referee was right in so deciding, and in any case his decision is final. 2. In side-bet wrestling no fall counts unless one of the contestants is thrown fairly upon his back.

L. H., Columbia.—W. E. Graham did not compete against J. B. Clark, who is an amateur and does not walk for money, at Madison-square Garden, this city, Sept. 29, 1879; nor did Miss Bertha Kunz ever contend in a race here.

F. W. GOTOBED AND TOM MCALPINE, Grass Valley.—Such a blow as you describe should not be considered a foul. 2. A referee should not give a decision until appealed to by one or the other of the umpires appointed to look after the interests of the principals.

CAPE.—Christian Faber was not a contestant in the second race for the Astley belt in Madison-square Garden, Sept. 27 to Oct. 2, 1879, which was won by Rowell, with Merrill second and Hazael third.

S. G. R., Brooklyn.—The steamboat J. R. Schuyler last week began running between Baltimore and Norfolk, taking Norfolk in on the route. It is not at all likely that she will run to Coney Island this Summer.

C. S., Boston.—1. The trotting-horse Dan Mace, a Canadian horse-car, it was introduced in this country about 1849-50, in New Orleans. Passengers were drawn in cars by horses twenty years before that.

GREENWOOD, Boston.—He had nothing to do with the management of the O'Leary-belt race last week. He entered a man for the contest and attended to him on the track.

J. S. C., Baltimore.—1. See CLIPPER ALMANAC for records. 2. The departments of the judges and the sewing-machines by the same manufacturers, we believe, and superiority depends upon size and power.

RUDE.—Fort Stevenson better, in fact, than those gathered at this office. Subscription expires with No. 5, Vol. 28. 2. The breadth of Broadway, this city, opposite Metropolitan Hotel, is from curb to curb 48ft. 2 from building to building, 80ft. 4in.

WATERBURY.—A won the game. He could not call the game on his three tricks, even if calling game is necessary, inasmuch as possibly he could not know whether his trump was high or not.

JAMES WALTON, Toronto.—1. The lady has no authentic record beyond 3, performance. 2. The weighing-in is also compulsory, that the performer should start at the commencement of each quarter-hour.

DAN TRAY.—James Dalton, who was born in Athlone, Ireland, Sept. 12, 1844, stands 5ft. 11in. in height, and he used to fight at 160lb.

BLOWER.—Blower Brown did not, while in this country start in any other six-day race (142 hours) than that for the O'Leary belt.

HUPP.—Frank Hart made 540¼ miles when he won the race for the Rose Belt at Madison-square Garden last December.

LYONS, Boston.—The referee informs us that Dufur acted more on the defensive than his opponent did. We were not present at the contest.

FRESH GUEST, Buffalo.—It would be decidedly against the code rules to play such tenth man, but we have advocated it as a rule of the game.

T. W. L., Troy.—Five is counted for the highest trump at forty-five, he who plays the five-finger, at any time that he has but ten to go can claim out.

T. S. BARTON, San Francisco.—At the time was officially taken and announced as given in the paper forwarded. It is corrected; but we do not believe it was so taken.

OLD READER, Wilmington.—1. Five-pound notes are the lowest denomination issued by the Bank of England. 2. Good Friday is not a national holiday here.

A. AND C., Prescott.—Repeat your question, if you are sure it has not been answered, and duplicate it as nearly as possible.

OLD READER, Jersey City.—You will find the population of France, Austria and other countries in THE CLIPPER ALMANAC for 1880.

HOLYOKE.—The game being fifteen-ball pool, you could push the one-ball and the two-ball the object-ball and squeeze the latter into the pocket.

JONES, Hot Springs.—A whisker-poker any player can knock who has not just drawn. B could close the game at once.

BRIDGE AND OTHERS, Brooklyn.—Unless it is specially agreed to play straight flushes, no better hand that can be held at poker is one containing four aces.

R. Y., Norway.—We do not know of any. No one could win it, were any prize offered for the true solution of the Gem Puzzle.

GENEVA LAKE.—The split is the half of the difference between five dollars and twenty-five. It is to pay B ten dollars.

INDICATOR.—1. Of the two men named, O'Leary is the best-all-round-ice walker. 2. See answers in dramatic column.

WM. SKUSE, Rock Island.—1. Blower Brown's best record for four days' go-as-you-please record (96 hours) is 405 miles 165 yards. 2. Yes.

DON, St. Louis.—A player who holds jacks or better is not obliged to open a jack pot, but may, in some cases, although in some he is. He ought not to be in any.

MINNEAPOLIS.—He who makes the trump and has the best hand in whatever he holds wins.

MCN., Wallingford.—See THE CLIPPER ALMANAC for 1880 for fastest times.

AUTHENTIC RECORD, Toronto.—Reply to James Walton.

BOX, Brooklyn.—Yes; it was published, but the papers are out of print.

F. H. B., Philadelphia.—We have none so far back as that.

F. H. B., Altoona.—Address Smith, 9 Merrill Court, Lowell, Mass.

P. G.—It was published in THE CLIPPER dated July 14, 1877.

A READER, Baltimore.—We do not know who makes beef-skewers.

ECKLSIOR, Rochester.—The newcomer should have been in mind that the party were playing straights.

J. B. T., Charleston.—We cannot inform you as to the height of the tallest man in the German Army.

T. H., Long Island City.—Flatbush Avenue is on the left-hand side of the Hudson River, going up.

W. L. P., Breckenridge.—Three fours and two fives beat three deuces and two kings at poker.

R. W. HAM, Honesdale.—Apply to the Pope Manufacturing Company, 87 Summer street, Boston, Mass.

HARE.—You can get the autograph stamp of Scott & Co., 291 Broadway, New York.

CHARLEY, Centreville.—We must decline to settle bets when they refer to our private business.

J. E. W., Middletown.—We know nothing about Chicago poolsellers.

F. and N., Marlboro.—Tom Sayers' arm was not broken in his fight with Heenan.

FRANK MARTIN.—We have no record of a man of that name engaging in a fight.

JAMES DANBIGH, Brooklyn.—Write to *The Sporting Life* Fleet street, London, Eng.

J. B., Brooklyn.—The Staten Island Quarantine riot occurred in September, 1857.

P. H. T., Washington.—It was on Dec. 30, 1851, that Kossuth arrived in this country.

E. H. B., Cleveland.—The London *Punch* was founded in 1841.

N. S., Reading.—His name does not appear among the card-dealers in the business directory.

H. DEACON, Phila.—We have not heard that a revised edition had been issued.

AJAX, Columbus.—We have no right to answer the question without Mr. Stephens' permission.

W. B. W.—J. R. Clark has walked twenty-five miles in 4h. 3m. 35s.

WASHINGTON.—The wording of the bet makes R. R. winner.

J. O'N., Philadelphia.—Dominick Bradley and Sam Rankin fought on Aug. 1, 1867.

W. S. R.—His imprisonment while a minor should not affect his citizenship, we should say.

OLD RYE, Salem.—Any player in a game in which cutting is permissible can insist upon the cards being cut.

MANSLEKHAR.—It could not use a card on the board for the purpose of building on A's pile.

VERITAS.—See report of O'Leary belt race in this issue.

JAMES HALL, Erie.—See tables in CLIPPER ALMANAC.

BERNARDO.—He must deal to all the players alike.

U. N. R., Louisville.—See THE CLIPPER ALMANAC.

H. H., Jersey City.—See THE CLIPPER ALMANAC.

J. FORD.—1. Out of print. 2. About sixty cents.

T. J. S., Columbia.—He is the same individual.

F. T., Jr., Scot.—We have not.

DIXIE.—It has been sent for.

IF ANY West Point cadet were guilty of slitting the ears of Whittaker, familiarity with that sort of work would throw suspicion on one of the members from Ohio.

IF MIRAMON AND AMBER don't wear any more clothes than most opera-singers do, it seems to us that a dressing-room might be dispensed with altogether.

OF THE MANY who fell by the cent go-as-you-please at Madison nearly all were victims of Hart the finest ever made.

DEATH'S DOINGS.

Weekly Record of the Decease of Prominent Individuals.

COMPILED EXPRESSLY FOR THE NEW YORK CLIPPER.

ALDRICH, Herman D.—A well-known resident of this city. He was for thirty years the business partner of Robert H. McCurdy (whose death is elsewhere mentioned). Born in adjoining States at about the same time, they first met in this city as boys; commenced the battle of life together under the same employer; ultimately became partners in business, as well as intimate friends; lived side by side for many years after retiring from active life; and finally died on the same day and of the same malady. Aldrich had long been known as a liberal supporter of all charitable projects, and he was one of the earliest and most constant contributors to St. Luke's Hospital—here, April 5, aged 79.

BUTLER, William—A veteran of the War of 1812—Circleville, O., April 7, aged 90.

BEST, John—Said to be the oldest Mason in the United States. His Masonic life covered a period of seventy-seven years—New Concord, O., April 3.

BARTHOLOMEW, Miss Elizabeth—A centenarian. She was born in Baden, Germany, and came to this country when about eight years old. Her husband died about fifty years ago, and she left three children, ten grandchildren and one great-grandchild. She retained all her faculties up to within two or three weeks ago—Philadelphia, April 6, aged 102.

CARSON, Alfred—Well known for his long connection with the Volunteer Fire Department of this city, having held the post of assistant-engineer for twelve years, and he was then appointed chief-engineer. For the past eight years he had been acting as fire-surveyor for a city insurance company—Jersey City, N. J., April 7.

COLLINS, Erastus—One of the leading and wealthiest citizens of Hartford, Ct., where he was a director of many corporations, both financial and philanthropic—Hartford, April 7.

CAMPBELL, James—An old and well-known citizen of Brooklyn, N. Y. Of late years he was formerly a police-captain—there, April 5, aged 78.

DANIELS, Wesley—An old settler of Fayetteville, Ind.—there, April 6, aged 83.

EICHELBERGER, T. W.—Editor of *The* (Iowa) *State Register*—Des Moines, Ia., April 4, aged 35.

FREEMAN, Dr. Warren—An old homœopathic physician of this city, where he had practiced for the last twenty-five years—here, April 6, aged 65.

FISHER, R. S.—A prominent citizen of Union City, Ind., where he was cashier of the Commercial Bank—there, April 8.

GOUVERNEUR, Samuel L.—A well-known citizen of Washington, D. C. He was the grandson of President Monroe, and entered the United States army in early life, and served as an officer of infantry in Mexico. In 1849 he resigned and entered the Third Auditor's office, and was afterwards appointed Consul to one of the China ports, where he remained till 1862. On his return to America he established *The Maryland Herald* at Frederick City, and removed to Washington about seven years ago.—Washington, April 5, aged 52.

GOULD, Joseph—An old merchant of Newark, N. J. He was formerly a native of Michigan, and had served three terms in Congress—Newark, April 10.

HUTTON, Rev. Mancius S.—A prominent preacher of the reformed Dutch Church. During the pastorate in this city he had devoted his time to fulfilling his duties as a trustee of Columbia College, as a director of the Bible Society, as President of the Board of Education of the Reformed Church—here, April 11, aged 77.

HOWARD, William H.—Governor of Dakota—Washington, D. C., April 10.

HELMUTH, Dr. William S.—A prominent homœopathic physician of Philadelphia, Pa., and the founder and first establishment of the Hahnemann College of that city—Philadelphia, April 8, aged 79.

HYATT, George F. J.—A retired merchant of this city, who in anti-slavery times was a leading abolitionist—here, April 6, aged 65.

HAGNER, Henry—A well-known lawyer of Brooklyn, N. Y. He was secretary of the Brooklyn Law Library for the past thirty years—Brooklyn, April 4, aged 56.

HATFIELD, Gilbert—One of the oldest residents of Hoboken, N. J.—there, April 4, aged 85.

MATHER, Asaph D.—A prominent citizen and banker of Utica, N. Y.—there, April 8, aged 57.

MARSHALL, John G.—A judge, who was also widely known throughout British America as a voluminous writer on religion, temperance and politics—Halifax, N. S., April 5, aged 80.

MOORE, Elizabeth—A centenarian—Philadelphia, Pa., April 4, aged 102.

MCCURDY, Robert H.—A venerable and esteemed resident and retired merchant of this city, where he was prominent in many charitable movements, and connected with the management of many financial and benevolent institutions—here, April 5, aged 84.

NEWTON, Chauncey—One of the editors of *The Cincinnati Enquirer*, with which paper he had been connected for the past ten years as correspondent, political writer and managing editor—Cincinnati, O., April 6, aged 43.

PARRISH, Daniel—In Philadelphia, a prominent merchant of this city. He retired from business many years ago, and was noted for his liberality to public and private charities—here, April 5, aged 84.

PAKINGTON, John Somerset—A member of the British Parliament for over forty years. In 1874 he was created Lord Hampton—London, Eng., cable dispach dated April 10, aged 81.

REYNOLDS, General James L.—A prominent citizen of Lancaster, Pa. At the outbreak of the late war he entered the Union Army as a private. He served as Quartermaster-general of Pennsylvania under Governor Curtin. He was a leading member of the Pennsylvania Constitutional Convention of 1873—Philadelphia, April 5, aged 58.

SPALDING, G. R.—A well-known circus-manager (see elsewhere)—New Orleans, April 6, aged 68.

SAURE, Dr. Chas. H.—A well-known young physician of this city—here, April 11, aged 29.

SHOBRIDGE, Samuel—One of the oldest and most respected citizens of Lancaster, Pa. He served a term in the State Legislature in 1872—Lafayette, April 7, aged 80.

SAUNDERS, James Mowtor.—Engineer of the Gaslight Company of Baltimore, Md., for the past thirty-one years. He was for many years a director in the Maryland Institute and in the Maryland Horticultural Society—Baltimore, April 7, aged 64.

SCHENCK, J. R.—A well-known Jersey journalist. He had been editor of the Burlington journals in that State, including *The Ocean County Democrat*, upon which he was engaged at the time of his death—Flemington, N. J., April 3.

ST. JOHN, General Isaac Munroe—Mining-engineer of the Chesapeake and Ohio Railroad, and consulting-engineer of other roads. During the late war he was commercially with various railroads in the South, and he afterwards served in the Confederate Army as commissary-general—Greenbrier, White Sulphur Springs, W. Va., April 7, aged 52.

THATCHER, Henry K.—Rear-admiral of the United States Navy, he was born in Thomaston, Me., in 1806, and entered the navy March 4, 1823. During the Rebellion he did good service while in command of the Western Gulf blockading squadron—Washington, Mass., April 5.

WEILAGE, John G.—Sexton of Zion German Lutheran Church, Baltimore, Md., for the past thirty-one years—Baltimore, April 9, aged 72.

YOUNG, Captain John H.—Shipping-commissioner at the port of Philadelphia. He had formerly commanded some of the largest merchant ships sailing out of that port —Philadelphia, April 5, aged 72.

ZEH, David—One of the oldest business-men of Albany, N. Y.—there, April 8, aged 78.

BILLIARDS.

SLOSSON vs. VIGNAUX.

The Surprise of the Year—Vignaux Ahead 175 on April 10 and 801 on April 11.

While never was the match ends that is now playing at Cremorne Hall, Paris, the American is a victim. It is not known to us how the match originated. It was a surprise to almost everybody when it was announced. It is known to us, however, that Slosson went abroad on insufficient information. Entertaining the highest possible opinion of Vignaux as a general player, inclusive of his being the best nurser and from the "rail" that this country ever saw, he yet believed him comparatively inexpert as a three-ball player and not capable of running more than three or four hundred even in practice. In this belief almost everybody else on this side of the Atlantic shared. No one can comprehend the "true inwardness" of rail-play who has not seen it shown to him in detail, and a man of Vignaux's years would never pick it up simply by seeing it played. Knowing that he already had the best of the balkline, he would conclude that it is merely delicacy and steadiness of touch that keeps the balls in position. Virtually, he would have many more points than he "rail" is a trick. As a dispatch from Paris on the 5th inst. demonstrated, when it spoke of runs of from eight to eleven as having been made in practice by Vignaux, the French expert, Vignaux has mastered the trick. Just two weeks before, we had been informed that a player from America had left in the spring of 1879 for Vignaux's room and taught him what we did not believe it, because, it being the chief stock in trade of American players, there was nothing to be taught by an American in giving it away. There was another reason for not believing it, and that was that at the time of being informed of it we had in our hands a letter in which the writer spoke of having seen Vignaux make a run of less than 300 on his little 4½x9 table, in the course of which he was not playing safety-strokes, and that he was liable to a practiced eye that he had not counted, and no fewer than six times he played on "frozen" balls. The cable-dispatch of last week showed that, at the time, he did not do it for a purpose, as he had no need to do it in order to run as high as 300. It is now pretty evident that he has been practicing during the "rail" event since it first opened to it; and with a French professional, and with Vignaux more especially, practicing means playing 730 days in the year—before dinner and after dinner and at game, with 365 short games as a nightcap every month in the year and every day in the week, Sunday being as busy a day as any of the others. He has done the work of it. That Vignaux is the strong player that he is at an age far in advance of that at which American professionals lapse into superannuation and are succeeded by younger men, Slosson may win this match, but he cannot enter into the playing of it with that confidence he would have possessed had he not seen those long runs at Vignaux's hands. Had he heard of them before he was to start from here, he might not have started. The time for him to have gone was in the early days of Vignaux, when he was last year. Had they been in the places of Garnier and Daly, Vignaux would most likely have been defeated in the little tournaments that they have had through age, and Slosson's rail-play, so vastly superior to Daly's or Garnier's, would have stripped the French expert of confidence.

Since the foregoing was written the cable has forwarded the salient points of the first night's play, and the bulk of the rail-work appears to have been done by Vignaux, runs of 60, 62, 185, 73 and 31 being credited to him in this way. The 31 bringing him to the close 175 points ahead, with the balls still on the rail as a beginning for the second night's session of 600 points. Vignaux has aggregated 771 points, thus leaving him but 29 for his remaining ten innings. Each player had fifteen innings, which makes the average for the 600 points 20 to Vignaux, and 41 2-3 for Slosson. The latter certainly did him self credit, considering that he is among a strange people. Both of his chief runs, 227 in the fifth and 202 in the ninth inning, were made after Vignaux had got his long lead by running 422 in the fourth inning. This run was ended by a foul. Slosson also claimed foul on Vignaux early in his run of 60, but it was not allowed. The only "freeze" appears to have been encountered by Slosson, who brought off spotted balls for 24 in the 185 run, made but one more. He seems to have never got the lead, as between his 227 and 202 the rail coming to him in the latter at 27 Vignaux put in 46 in the seventh inning, having got the "rail" at 9. The contest did not begin until 8.45. The Collender table sent over in the same steamer that bore Slosson was used. Slosson also took out with him a set of Collender cushions for Vignaux to practice with. The players were to have tossed as to whether this set or that on the table should be used, but as the latter is being a stripless table by Vignaux. The original programme has been returned to, and thus the entire 4,000 points will be played on the table of inferior cushions, instead of two-thirds, as was intended a few weeks ago. There are two referees—Lucien Piot, named by Vignaux, and an American named Bonnaffé, who for the past dozen years has been in Paris. No one here knows how it is designed to carry out this unusual feature, save that it was proposed that that player or referee should be first named by whom the referee for the last 800. Accordingly, Piot will be the referee at the close, and he was the referee at the beginning. This is also a peculiar arrangement inasmuch as by Vignaux it is understood. As in the nature of things Slosson should be at a disadvantage at the start, and therefore the unlikeliest time for him to run 800 first would be when the balls have given in his adhesion to this part of the programme could he have got a match without doing so. Jacques Gibelin was umpire for Vignaux, and Slosson named Bonnaffé. The attendance was excellent, but not sufficient to fill the hall. Among the spectators was the Prince of Wurtemburg. All Slosson's betting on Slosson, and that alone ought to suffice to clip the wings of the American eagle. A dispatch to *The Herald* says that Smith laid 2,000 francs, even up, as the game began, and that at the end of the third inning he had won 1,000 francs with M. Janowski. It was then that Slosson missed after making 24, and Vignaux ran his 422. In this city the betting, so far as we can ascertain, was two to one on Slosson before the game began, but there were no investments worth speaking of.

VIGNAUX DOES ALL THE PLAYING ON THE SECOND NIGHT.

The amateur, Mr. Thomas, was the referee on Sunday night, April 11. The game did not begin until twelve minutes of nine. Notwithstanding that Vignaux had the "rail" to start with, the balls having been placed in the position they occupied at the close of the first night's play, he was so shacky as to make but his "freezing" and failing to make the spot-stroke, which Slosson had made twice, never missing it, the night before. The American did nothing to speak of, and in the sixth inning Vignaux, who meanwhile had also been comparatively idle, ran 31 on the rail. A cipher from Slosson ended the inning, leaving again 31 in the balance. At 215 Slosson claimed "No count," Vignaux insisted that he had counted, but the referee's decision was that there had been a count, and that it was two. The latter's adherents with the strongest marks of disapprobation. It may be explained here that in France, where professional caroms is the game, the counting-game is not played, and failing to make the spot-stroke is not considered "counting" and failing to make the spot-stroke, which Slosson had made twice, never missing it, the night before. The American did nothing to speak of, and in the sixth inning Vignaux, who meanwhile had also been comparatively idle, ran 31 on the rail. A cipher from Slosson ended the inning, leaving again 31 in the balance. At 215 Slosson claimed "No count," Vignaux insisted that he had counted, but the referee's decision was that there had been a count, and that it was two. The latter's adherents with the strongest marks of disapprobation. It may be explained here that in France, where professional caroms is the game, the counting-game is not played, and failing to make the spot-stroke, which Slosson had made twice, never missing it, the night before. The American did nothing to speak of, and in the seventh

THE TRIGGER.

BOGARDUS vs. AN ENGLISHMAN.

Last week we received from Captain Bogardus a Government bond for $1,000, which shows that he is anxious for the speedy ratification of the match which an Englishman has negotiated with him through a gentleman residing in St. Louis, Mo.

CHICAGO, ILL., April 6, 1880.

FRANK QUEEN, ESQ.—*Dear Sir*: Inclosed find $1,000 to bind the match between me and the Englishman, $500 as forfeit, and the other $500 for his expenses. I require him to send in $500 as forfeit to bind the match by May 15, and I will name the place in New York City. When he puts up his $500 I will name the day and date, which will be between June 20 and July 10, 1880. Yours respectfully,

A. H. BOGARDUS.

A SHOTGUN was contended for at Bergen Point, N. J., April 7, each contestant firing at ten birds, handicap rise, Long Island rules, and W. Graham and L. Maltby tieing on eight birds. In shooting off the tie Maltby secured the gun.

THE WASHINGTON ARTILLERY CUP was shot for at New Orleans, La., April 4, each man firing five rounds at 200yds. and as many at 500yds., and Dudley Selph winning with a score of 40.

THE STOCKTON RIFLE-RANGE, Camden, N. J., was opened for the season April 10. The Interstate Military Match, between teams of 20 and 500yds., was won by the Seventh Regiment, N. J. S. M., scoring 385 against the 371 made by the Sixth regiment team. The Shaw Match, military rifles, 200yds., was won by W. Severn, and the Cartridge Match, 200yds., was won by George Fox.

RIFLE-SHOOTING was in order at Creedmoor, L. I., April 10, when the long-range season was commenced with a contest for the Remington shotgun, 800, 900 and 1,000 yards, fifteen rounds at each range. F. H. Holton was the top scorer, winning with 192 points out of 225 possible. A "off-hand individual match," 100, 200, 300yds., was won by A. H. Cobb, who scored 75

THEATRICAL RECORD.

DRAMATIC.

Continued from page 31.

JOSEPH MURPHY began an engagement at the Park Theatre, Philadelphia, April 5, in "Kerry Gow," which formed the bill for the week. Attendance moderate. The Tragedians of Kalamazoo open there 12 in "Our School-days." It seems settled now that this theatre will be controlled next season by a well-known Philadelphia capitalist, who has been largely interested in it since the time when it changed, chameleon-like, from a minstrel hall to a temple of Thespis, but who, being engaged in other business, did not wish his connection with theatrics to be made public. He will have as a partner either Geo. K. Goodwin, his present one, or some other first-class manager, who will make the contracts with stars and combinations, and whose name will be used as the lessee and manager's.

JOTTINGS from Leadville, Col., up to April 1:—"Miss Phosa McAllister, formerly leading lady of Tabor's Opera-house, will, as previously announced, tender a benefit to the widow of Charles Vivian in the Chestnut-street Theatre the early part of next (last) week.....'Jessie Brown,' with Miss Belle Gilbert in the title-character, and Messrs. Roche, Langrishe, Sullivan and Gilbert in leading roles, is drawing fair houses to the Tabor Opera-house.....'Blackeyed Susan' and 'Ticket-of-leave Man,' with Charles Edwards, C. H. Thompson, Holmes Grover and May De Lome in the leading characters, are meeting with success at the Grand Central.....The Texas Jack Specialty Company, supported by John Dunne and Emile Ames, is the attraction at the Chestnut.....Mr. Haley of Haley and West, who has been confined in the Sisters' Hospital, suffering with a fractured shoulder, caused by falling through a trap while playing in the Exchange, Mrs. Haley is fast recovering, and will receive a benefit at the Grand Central shortly.....The Coliseum will be reopened shortly by Messrs. Search & Caddigan with a variety troupe from the East."

JOS. M. BENNETT, owner of the Philadelphia property until recently known as Fox's Standard Theatre, being interviewed by a CLIPPER correspondent on April 10, said: "All the stories published by the Philadelphia papers about my having leased the theatre to Haverly, or about negotiations pending between him and myself with regard to altering the front portion of the building a story higher, are wholly without foundation. I have positively decided not to rent the building to Mr. Haverly nor anyone else. The property is only for sale, not for rent; and I shall allow it to remain just as it is till I can get a purchaser, no matter how long a period may elapse before that event."

E. T. STETSON announces elsewhere his new play "Kentuck," written by J. J. McCloskey, and puts it forward as a piece of more than usual merit. He plays it in Boston, Mass., April 12, and through the East week of 19, opening in Chicago, Ill., 26. He can be addressed as per card.

WM. E. TODD, now with the Julia A. Hunt Dramatic Company, will be at liberty May 1. He plays first or second low comedy, and can also be engaged as advance or assistant agent, business-manager, etc. Address care of this office.

SALLIE HINTON, the talented child vocalist and actress, reappeared as "Little Red Riding-hood" in the play of that name at the Academy of Music, Philadelphia, Pa., on April 5, supported by the "Original Fairy Juvenile Troupe," under the management of G. J. Gillespie. She repeated her former success, receiving an enthusiastic ovation from a crowded house.

FAIR FACTS about the Arch-street Theatre, Philadelphia, last week, were that "Fairfax" was produced by Henry E. Abbey's Co. for the first time there 5, and given to good houses throughout the week. Collier's Company in "The Banker's Daughter" 12.

MANAGER GEO. K. GOODWIN has improved the appearance of the Walnut-street Theatre, Philadelphia, by cleaning and painting the front.

MANAGER J. H. HAVERLY was in Philadelphia April 10, to see the torchlight parade of the United Foreign Paper Jugglers and Glass-blowers, and gain therefrom some new advertising wrinkles.

SOL SMITH RUSSELL intends starring next season in a drama, written expressly for him, entitled "Edgewood Folks, or Connecticut Country Life," and he will be supported by his own combination, of which Peter F. Berger is the manager, and W. W. Lanergan stage-manager, and W. W. Fowler agent. Managers desiring to arrange time are referred to the advertisement.

FANNY DAVENPORT made her first appearance in Williamsburg, N. Y., on April 5, when she commenced a week's engagement at the Novelty Theatre, and proved to be one of the most attractive stars that the managers have presented this season, standing-room being in demand at every performance. As Mabel Renfrew in "Pique"—the piece produced—Miss Davenport found ample opportunity for the display of her talents as an actress, and also for the display of some expensive toilets. Her success in both directions inerited the applause with which she was greeted. The company traveling with her render very efficient support, and Messrs. Theall & Williams performed their part well by giving the play a handsome stage-setting. Miss Davenport and company go to Haverly's Brooklyn Theatre, and Lawrence Barrett and company appear at the Novelty this week in "Hamlet," "Richelieu," "David Garrick" and "The Merchant of Venice."

AN ORIGINAL TEMPERANCE DRAMA is noticed in our advertising department. It is stated to be the work of a Kentucky poet and novelist, and is to be performed under the auspices of temperance societies. Special inducements are offered. A dramatic company, vocalists, orchestra and cornet band are furnished, and the entertainment goes on the road in September. Some of the features announced are handsome costuming, striking spectacular effects, and attractive music. The cast is not yet completed. Specialty people are also wanted. See card.

ALBERT'S "HUMPTY DUMPTY" and Spanish Students drew immense audiences to the Leland Opera-house, Albany, N. Y., since April 8, wrote our correspondent on the 10th, adding: "This organization is the largest and most complete of its kind ever seen here, while the entertainment furnished was in every way worthy of the large patronage bestowed on it. The Spanish students scored a success, and are a very attractive feature. Route: Utica 12, Scranton, Pa., 13, Wilkesbarre 14, Easton 15, Trenton, N. J., 16, Newark 17, Philadelphia 19, for two weeks. The Leland remains closed for the next three nights of the coming week. W. J. Florence and wife appear 15, 16, 17."

THE TRAGEDIANS OF KALAMAZOO in "Our School-days" begin a week's engagement at the Grand Opera-house, Indianapolis, Ind., April 5, and, says our correspondent, "a fairly good audience was present. Thereafter, however, the patronage ruled moderate only, neither the piece nor the manner of its presentation fulfilling the expectations of the public. About the only redeeming features of the entertainment are the introduced specialties of Gus Bruno, the singing of Louise Dempsey, and the vivacious acting of Gertie Granville. E. M. Kotcholdt is the manager.....The Grand will be closed week of 12.....It is said that Alonzo Schwartz and Louise Dempsey of the Tragedians are about to enter into a matrimonial union.....Jas. B. and Geo. A. Dickson, managers of theatrical interests here, returned from Detroit 9th, where they perfected a partnership with Joseph W. Brooks and S. M. Hickey, the object of which is to control a circuit of considerable magnitude for next season.....The Pallas Theatre, Columbus, Ind., burned some time ago, is being rebuilt.....Col. D. L. Filkins will, it is said, rejoin Haverly next month, and go to Europe in quest of novelties."

RICHMOND & VON BOYLE'S COMPANY appeared in the Comstock Opera-house, Columbus, O., April 9, in "Candidate," also at matinee 10, and in their own version of "Doctor Klaus" at night, to large audiences.....Chas. Munna, stage-carpenter, has left the Grand Opera-house for Kansas City, Mo., and George V. Snider has been appointed in his place.

THE WILKINSONS are to perform "Uncle Tom's Cabin" in Big Rapids, Mich., April 12, Cedar Springs 13, Holland 14, Bangor 15, So. Haven 16, St. Joseph 17. Business is reported large. Mr. Wilkinson writes: "By the late fire at Searle's printing office in Boston, Mass., I was a serious loser. All the cuts, blocks, electrotypes, etc., that I own, being the accumulation of many years, are destroyed, together with a large stock of printing. Loss probably $1,200."

JOHN MCCULLOUGH opened in St. Paul, Minn., April 6 in "Virginius," and performed in "The Merchant of Venice" and "Katharine and Petruchio" 7, "The Honeymoon" at the matinee and "The Gladiator" evening 8, to large business. He played in Minneapolis 8, 9, 10, and is to be in Dubuque, Ia., 12, Davenport 13, Rock Island, Ill., 14, Peoria 15, Springfield 16, Bloomington 17, Joliet 19, Battle Creek, Mich., 20, Muscatine 21, Grand Rapids 22.

ST. PAUL, MINN., is elated because at the Merchants' Hotel, there, on Sunday, April 4, there were gathered in the dining-room the company of John McCullough, Bartley Campbell's "Galley Slave" Combination, and Haverly's Church choir "Pinafore" Company—more professional talent than had ever before congregated in that city in the same place at one time.

SPECIALTY ARTISTS, gymnasts, performing dogs, musicians, agents, a lady rope-walker, and an aeronaut are wanted by L. W. Washburn, whose address find in another column. The privileges with his show are also to let, and he requests the Moores, roller-skaters, and Shirley and Byrne to write.

"THE BANKER'S DAUGHTER" COMBINATION played their second engagement this season in Baltimore, Md., last week, at the Holliday-street Theatre, to well-filled houses. The piece was mounted in fine style, several new scenes being used.....'Fairfax" by Abbey's Company opens April 14, at Ford's Opera-house.....The Troubadours occupy the Academy of Music this week.

CLINTON HALL AND COMPANY in "The Strategists" open at Macauley's Theatre, Louisville, Ky., April 13, for five nights and a matinee.

THE FAY TEMPLETON STAR ALLIANCE played in Victoria, Texas, April 3, 4; Columbus 5, 6, Houston 7, Waco 8, 9, 10; thence to Corsicana 12, 13.

MUSICAL.

THE ERVIN PARLOR CONCERT COMPANY, comprising E. A. Ervin, cornet-soloist; Homer Weeks, soloviolinist; Miss Zelma Fanning, soprano; and Harry Shields, comedian and character vocalist, played in Hastings, Neb., April 7, Harvard 8, Sutton 9, Exeter 10; thence to Dorchester 12, Crete 13.

PROF. ARMSTRONG, leader of the St. Louis (Mo.) Cornet Band, aided by local talent, gave a benefit (place not given) for the poor of Ireland, which netted $141. That sum was paid to Rev. Mr. Burgess, Catholic Bishop of the Michigan diocese.

ALF BURNETT, who amused the public of Oswego, Kas., April 9, and of Parsons 10, is billed in Osage Mission 12, Chanute 13, Independence 14, Humboldt 15, Garnett 16, Burlington 17.

"COME BACK, DARLING EILEEN," a song-and-chorus by Frank H. Clayton, is published by White, Smith & Co. See card.

THE KEYSTONE KONCERT KOMEDY KOMPANY" closed at Emerson, Ia., April 3. The Doty Brothers and their Helicon Band go to their home in Creston, Ia., and C. C. Brown makes his headquarters in Marshalltown, where he is organizing a bellringing concert company to take the road for the Spring and Summer. A comedian is advertised for.

S. SICHEL, secretary of the Halifax (N. S.) Academy of Music, has leased the Exhibition Building, and will give concerts during the Summer months.

ISAAC SALLIS has rented the Thornfield Gardens, Halifax, N. S., and proposes giving open-air concerts during the coming season.

SIG. GIULO, leader of orchestras and brass band, advertises for an engagement.

BERRY BROS. & LA CARDO'S Komical Koncert Kompany are to perform in Randolph, N. Y., April 12, Jamestown 13, Salamanca 17, for the benefit of the Salamanca Cornet-band.

J. LOPEZ announces that the second edition of his "History of the Banjo" is now ready. See card.

"BOCACCIO," a comic opera by Franz Von Suppe, was brought out at the Chestnut-street Theatre, Philadelphia, Pa., April 5, being the first time in America. The story of the opera relates to Bocaccio, the character by whom the work derives its name, an Italian poet and novelist who has established all the married men of Florence by depicting them in his novels as henpecked husbands, and they have vowed to be even with him. He loves a girl named Fiametta, daughter of the Duke of Palermo, who returns his love, and he and his student companions meet with Pietro, Prince of Palermo, who has come to Florence for the purpose of wedding Fiametta, and they lead him into all sorts of scrapes, by inducing him to make love to the wife of Lotteringhi, a cooper, and making him believe that she is Fiametta, the object of that passion. He is goaded by the married men of the city, and they, mistaking him for Bocaccio, give him a good thrashing. Bocaccio then writes and has performed a most comedy, which presents the pranks of Pietro in such a ludicrous and disgraceful light that the proposed match between Fiametta and the Prince is broken off, and she is left free to marry her lover, Bocaccio. The farcical plot is wrought to a consummate skill, and the mirth is fast and furious from first to last. The characters are clearly and sharply drawn, that of Bocaccio especially being a merry, devilmay-care, quick-witted Bohemian. The music is delightful, and has a champagny quality that exhilarates you like a draught of wine. Franz Von Suppe has written comic in some of his mad mischief. Mahn's Comic-opera Company did full justice to the work both musically and dramatically. The principal portion of the cast was given in last week's CLIPPER. Jennie Winston was a rollicking Bocaccio, and sang with fine taste. Alice Hosmer was a modest and unassuming Fiametta; but as she was suffering from a severe hoarseness, which has hampered her for some time past, all her music had to be cut out. W. A. Morgan was sufficiently foppish and languid as Prince Pietro, giving a very smooth and humorous performance of the part. Vincent Hogan was all that Scaliza demanded, and Hattie Richardson sang the music of Beatrice sweetly.....A. H. Bell as Lambertuccio, Fred Dixon as Lotteringhi, and Fannie Prescott as Isabella, contributed neat bits of character acting. Marie Somerville sang and acted Isabella, the cooper's wife, with much spirit, Bertha Foy was a dashing Leonetto, and Adolph Franosch a pompous Duke of Tuscany. The smaller parts were all satisfactorily filled. Among the most noticeable numbers of the opera may be mentioned "My Reputation Comes from You," sung by Bocaccio in the first act; two serenades, one sung by Lambertuccio, Lotteringhi and Scaliza, and one by Bocaccio, Leonetto and Pietro; the quintet, "Come, Worthy Citizens," and "To My Husband I'll be True," sung by Isabella; and a march septet in the last act. In this last-named number the author has sought to repeat the success of the famous "Charge! Charge!" trio in "Fatinitza." "Bocaccio" can never be as popular as "Fatinitza," however, because its music is of a somewhat higher grade, and hence cannot be so easily caught and remembered. "Bocaccio" will be sung until further notice, the Mann Company remaining till May 1, when James E. Murdoch, the veteran Shakespearian actor, begins an engagement May 3 in a round of legitimate parts.

HAVKELY'S CHURCH-CHOIR "PINAFORE" Co. closed a two nights' engagement in St. Paul, Minn., April 10, to good business, but, says our correspondent, "the company did not give its wonted satisfaction, the chorus being small. Prof. Hawkely, Miss Hayden Tila joined the troupe here 5, and in the evening assumed the role of Ralph Rackstraw very acceptably, relieving Ed. Dexter, who left same date for Chicago. The combination is hereafter to be known as Haverly's Church-choir Opera Company. It is to be under the management of Joe Mack, with Hayden Tilla as stage-manager. Ada Somers and John Mc-Wade leave for Chicago for their home in Chicago this week, but the company is reinforced by the arrival of Miss Georgie Comelin, Miss Jennie Belmar, O. E. Skiff, John Bennitt, and Edward Moulton. 'The Bohemian Girl' is to be sung. The Chimes of Normandy" is in active rehearsal, and 'Giroflé-Girofla' and 'Carmen' are to be added to the repertory. 'Pinafore' will be continued for a short while until the artists are proficient in their new parts, when it will be discarded."

THE DUSSEY CONCERT in Lincoln Hall, Washington, D. C., April 7, attracted an overflowing house. Miss Thursby and Ole Bull will appear at the same place in a combination concert April 21, under the direction of Manager Schmakoski.....The "Pirates of Penzance" was produced for the first time in Washington at Ford's Opera-house April 6 by one of D'Oyley Carte's companies, under the management of Mr. Lonsdale. Chas. H. Keeslin is advance-agent. The success of the opera was so unequivocal that the company has been re-engaged for the present week.....The Emma Abbott English Opera-company open at the National Theatre April 19.

THE EMMA ABBOTT ENGLISH-OPERA COMPANY opened in the Richmond (Va.) Theatre April 7 for four nights and a matinee, appearing in "Faust," "Chimes of Normandy," "Romeo and Juliet," "Carmen" and "Paul and Virginia." Owing to indisposition, Wm. Castle failed to appear as Robin More in "The Chimes of Normandy," and his place was acceptably filled by Wm. Hoof, formerly of Baltimore, but now a resident of Richmond. The engagement pecuniarily was the greatest success of the season.....One of D'Oyley Carte's opera companies in "The Pirates of Penzance" is billed 19, for four nights,

"ROBINSONADE" and "The Lark" drew fairly at the Boston (Mass.) Museum during their second and last week, ending April 10, the two performances Fast-day (8) being crowded.....The third and last week of "The Magic Slipper" by the Corinne Opera Company at Horticultural Hall has been equally as successful as the previous ones. "Pinafore" will be revived 12, with Corinne as Little Buttercup, Ida Mulle as Josephine, and an otherwise strong juvenile cast.....The concert given in Hooley's Theatre March 28 swelled the Irish Relief Fund to the amount of $337.....Mary Anderson has had a new waltz dedicated to her by Clarence Sternberger, and it was played by Lothian's Orchestra in the Boston Theatre the past week.....Ida Mulle of the Corinne Opera Company has received the offer of an engagement from Manager Ford, which has been declined.....Henry M. Dunham commenced his series of organ recitals at Music Hall 6 with the assistance of Mrs. Jennie M. Noyes, vocalist; the second will be given 13, Alf. Wilkie, tenor, appearing...The cantata of "Ruth" was sung, under the direction of Mr. Benson of the New England Conservatory of Music, at Walnut-street Chapel, Boston Highlands, 7.....Ernest Perabo, with the assistance of Gustav Dannreuther, violinist, gave an extra piano matinee at Wesleyan Hall 9.....Adam Lowski, violinist, has been visiting the city.....A sacred concert and readings will be given at Hooley's Theatre 11 by Dora Wiley, soprano; Miss A. D. Crain, elocutionist; Miss A. M. Crain, contralto; P. H. Pope, elocutionist; the Weber Quartet; and T. P. Ryder, accompanist.....The fourth concert by Brown's Brigade Band and Orchestra occurs at the Gaiety Theatre 14.....The annual benefit concert of A. P. Peck will be given in Music Hall 14, the artists being Gertrude Franklin, soprano; Emily Winant, contralto; Lewis Snelling, tenor; Myron Whitney, basso; and Theodore Thomas and orchestra.....The last two acts of "The Bohemian Girl" are to be sung in Music Hall 29 for the benefit of the Irish Relief Fund by April Adelaide Phillipps, Emily Winant, Clara Poole Somers, W. C. Tower, T. Clifford, W. Packer, and a chorus of forty voices, all under the direction of Dr. C. A. Guilmette.

THE FIFTH CONCERT of the Troy (N. Y.) Choral Union, under the management of J. P. Pond, are to sing "The Pirates of Penzance" in Hartford, Ct., April 12, 13, Meriden 14, Danbury 15, Bridgeport 16, New Haven 17, Providence, R. I. 19.

GRAU'S FRENCH-OPERA COMPANY in the Leland Opera-house, Albany, N. Y., April 5, 6, 7, attracted only a moderate business.

THE BERENDT OPERA COMPANY are announced to produce "The See-cadet" at the Royal Opera-house, Toronto, April 15, 16, 17.

AMERICAN FISK UNIVERSITY JUBILEE SINGERS, under Manager Mishler, are to sing in Easton, Pa., April 19, Bethlehem 20, Reading 21, Lancaster 22, Norristown 23.

THE FISK JUBILEE SINGERS while visiting in Ashley are cut as follows: Lancaster, Pa., April 19, 20, 21, Coatesville 22, Wilmington 23, 24, Phœnixville 26, 27, Pottstown 28.

WINFIELD H. EMMERT, of Columbus, left Columbus, O., for Nashville, Tenn., April 9, to accept a position in the Grand Opera-house in that city.

GRACE BERGER, a pupil in Philadelphia Clarice Vaughan, Fred S. Law, Cynthia Bare, Medona Heuson and Alice Law, vocalists; Fred Derleth, violinist; and George Allen Jr., violoncellists, concertized at the Academy of Music April 5, and Miss Vaughan and Messrs. Law and Sol Smith Russell will concertize at the Academy of Music 12.....Under the direction of Mathilde Cottrelly and the management of G. Aubrey Cox, the New York Thalia Theatre Opera Company will produce "The See-cadet" 16 and afternoon and evening 17, for the first time, under its original name, in Philadelphia.

GRAU'S FRENCH-OPERA COMPANY begin a week's engagement at the Walnut-street Theatre, Philadelphia 12.

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MILLER'S WINTER GARDEN, Philadelphia, was moderately well patronized during the week ending April 10. Sellon and Burns, Louise De Luisi, Julian and Albert Martinetti, Belle Gabrielle, Pauline Grossi, Ada Stanwood, the Dutch Medleys, Lizzie Daly, Frank Ward, Lizzie Richmond, Harry Guion, Clark Gibbs, Charley Reynolds, and R. Y. Jones giving the show. New faces 12: Laura Russell and D. B. Emery, Welby and Pearl, Fernando Fleury, Prof. Anderson and Harry C. Horton. A joint complimentary benefit will shortly be tendered by Proprietor Henry Miller to Harry Guion, business and stage manager; Dan Fox, treasurer; and Frank Weible, special-officer. The gentlemen are all obliging officials, and deserve a bumper.

THE CASINO, Philadelphia, has been doing good audiences at the Alhambra, Philadelphia, the past week, by the Hogan Bros., Lou Edwards, Alice Sherwood, Eloise Allen, Emma Hoffman, Boyd and Sarsfield, Geo. Edwards, W. T. Bryant, Chas. Young, Geo. Elwood, Blanche Cleveland, and Pete Donnelly. Stars to shine 12: J. W. McAndrews, Mons. Leopold and Wm. Maurritus, Mlle. Lottie and the Baldwin Bros., Nellie Thorne, Carrie Lewis, Belle Clifton, Louisa Jewell, and Fred T. Shaw.

GOODLY NUMBERS attended the Grand Central Theatre, Philadelphia, during the week ending April 10, the bill being filled by May Zimmerman, Annie Wells, Ceni Havre, John and Maggie Fielding, Major Burk, the Megatherian Eight, Raymond and Murphy, Billy Lester, Blandowski's Minuet Dancers, James Hearne, George A. Hill, and the stock people. Billed to open 12: McIntire and Heath, Frank Bush, Lottie Grant, Cronin and Sullivan, Alice Bateman, Suydam Brothers, Jen and Georgie Powers, and Alice Somers.

JONES AND MACK, musical mokes and comedians, who can also play brass in band, advertise for an engagement with a traveling show.

NETTIE BURT AND ALICE LIVINGSTON can be engaged to give their act of self-defense. Miss Burt publishes a card elsewhere in regard to her status as a boxer, and as an attractive feature.

WALDMANN'S THEATRE, Newark, N. J., did a big business last week, the drama of "The Argonauts of '49" proving quite an attraction with the new faces—Harry Merry, Adelaide Roselle, and Little Josie Brittain—in the cast. In the olio Cronin and Sullivan in their sketch with Corinne as Little Buttercup, Ida Mulle as Josephine, and an otherwise strong juvenile cast.....The concert given in Hooley's Theatre March 28 swelled the Irish Relief Fund to the amount of $337.....Mary Anderson has had a new waltz dedicated to her by Clarence Sternberger, and it was played by Lothian's Orchestra in the Boston Theatre the past week.....Ida Mulle of the Corinne Opera Company has received the offer of an engagement from Manager Ford, which has been declined.....Henry M. Dunham commenced his series of organ recitals at Music Hall 6 with the assistance of Mrs. Jennie M. Noyes, vocalist; the second will be given 13, Alf. Wilkie, tenor, appearing...The cantata of "Ruth" was sung, under the direction of Mr. Benson of the New England Conservatory of Music, at Walnut-street Chapel, Boston Highlands, 7.....Ernest Perabo, with the assistance of Gustav Dannreuther, violinist, gave an extra piano matinee at Wesleyan Hall 9.....Adam Lowski, violinist, has been visiting the city.....A sacred concert and readings will be given at Hooley's Theatre 11 by Dora Wiley, soprano; Miss A. D. Crain, elocutionist; Miss A. M. Crain, contralto; P. H. Pope, elocutionist; the Weber Quartet; and T. P. Ryder, accompanist.....The fourth concert by Brown's Brigade Band and Orchestra occurs at the Gaiety Theatre 14.....The annual benefit concert of A. P. Peck will be given in Music Hall 14, the artists being Gertrude Franklin, soprano; Emily Winant, contralto; Lewis Snelling, tenor; Myron Whitney, basso; and Theodore Thomas and orchestra.....The last two acts of "The Bohemian Girl" are to be sung in Music Hall 29 for the benefit of the Irish Relief Fund by April Adelaide Phillipps, Emily Winant, Clara Poole Somers, W. C. Tower, T. Clifford, W. Packer, and a chorus of forty voices, all under the direction of Dr. C. A. Guilmette.

THE FIFTH CONCERT of the Troy (N. Y.) Choral Union, under the management of J. P. Pond, are to sing "The Pirates of Penzance" in Hartford, Ct., April 12, 13, Meriden 14, Danbury 15, Bridgeport 16, New Haven 17, Providence, R. I. 19.

GRAU'S FRENCH-OPERA COMPANY in the Leland Opera-house, Albany, N. Y., April 5, 6, 7, attracted only a moderate business.

THE BERENDT OPERA COMPANY are announced to produce "The See-cadet" at the Royal Opera-house, Toronto, April 15, 16, 17.

AMERICAN FISK UNIVERSITY JUBILEE SINGERS, under Manager Mishler, are to sing in Easton, Pa., April 19, Bethlehem 20, Reading 21, Lancaster 22, Norristown 23.

THE FISK JUBILEE SINGERS while visiting in Ashley are cut as follows: Lancaster, Pa., April 19, 20, 21, Coatesville 22, Wilmington 23, 24, Phœnixville 26, 27, Pottstown 28.

WINFIELD H. EMMERT, of Columbus, left Columbus, O., for Nashville, Tenn., April 9, to accept a position in the Grand Opera-house in that city.

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THE PEDESTRIAN HOUSEHOLD.

Explaining Why the Jones Family Invested Heavily in Liniment.

WRITTEN FOR THE NEW YORK CLIPPER,
BY VANDYKE BROWN.

Oh, why in the house of Mr.
Beriah Jones should there be
On every heel a blister,
And on some of them two or three?
What unforeseen disaster
To these good folks was sent,
That they should pine for plaster,
And long for liniment?
And why were these swollen ankles,
And why were these aching bones,
And stiffened knees and poultices
All in the house of Jones?

Now, Beriah Jones was a very
Respectable sort of old gent,
Whose days in sedentary
Pursuits had long been spent.
And he was a good church deacon,
And the trustee of a bank,
And with water much did he weaken
The little gin that he drank.
And he voted the temperance ticket,
And never was known to scratch,
And he'd sooner have gone to the Devil
Than go to a walking match!
And Mrs. Jones was jolly,
And her maiden sister gay,
And never to melancholy
Did Grandma Jones give way.
Of the children—Rebecca was pretty,
Eighteen, with a silvery laugh;
And young Pericles was an angel
Of two or two and a half.
And James—well, James had a razor,
And regarded himself as a man,
And said: "Although I'm no terrier,
I'm terrible on the tan!"
[It was the storm burst already,
This young man's fancies ran.]
And up to the time of this story,
Had your searched the house of Jones—
Had you hunted in every closet,
You'd have found no skeleton bones.

Now, James was James when under
The paternal roof he stood,
But they gen'rally called him Shanky
In the immediate neighborhood.
And hence, when his honored father
On a Monday morning read
Of another six-days' contest,
Forever entered his head.
That there in the list of the heroes
Who were walking the flesh from their bones
His own son James was mentioned
As Mr. Shanky Jones!
But when the Hon. Mr.
Beriah Jones was informed
(As he was by his maiden sister)
Of what James had done, he stormed—
In fact, he thundered, he lightened
(Quoted the metaphor:
Till all the air grew sulphurous
With the awful oaths he swore!
And young Pericles the angel,
Was shocked as never before.
For I grieve to say that the deacon,
Though he sometimes stammered in prayer,
Had a wonderful flow of language
When he really set out to swear.
Indeed, the tongue of scandal
Had said, though he prayed with ease,
He could also skillfully handle
The slashed and double s's!
Howbeit, that Monday morning
There was righteous wrath in his tones
As he set to thunder at the prodigal—
Otherwise Shanky Jones.
All, all that day they waited,
While the family, ill at ease,
And all were irritated,
From grandma to Pericles.
They sat in the twilight deep,
The night grew donsely black,
But, alas, nor son nor father
To the anxious ones came back!
Now, early Tuesday morning
In the papers first they read,
Without a thought of warning,
These words in double lead:
"That pedestrianism's gaining
An unprecedented way
Is plainly manifested
By events of yesterday;
For among the fresh contestants
For the belt which Dooley wins
Is our much respected townsman—
The Hon. B. Jones.
Although without the training
Which, of course, could be desired,
We feel assured his spirit
And pluck will be admired.
He was loudly cheered at starting,
And returned his thanks in smiles,
And at midnight he had covered
Just thirty-seven miles!"

Oh, lond the lamentations
When first these words were read,
Then Mrs. Jones, like Juno,
Rose up and proudly said:
"I'll fetch 'em home together,
If it be by the hair of their head!"

Ah, would it were a fiction
The tale I here relate;
But, bound by truth's restriction,
I'll not prevaricate.
As for the absent father
The day before they waited,
So now they kept their vigil,
With fears exaggerated.
For Mrs. J., who came not,
Though the hour grew belated.
Then great was the commotion
Which her absence there created.
Aye, great—but ah, 'twas greater
When next morning they got up,
And discovered that the lady
Was walking for the cup!

Then up spake the maiden sister:
"Come, Rebecca! Duty claims!
We must go and bring back Mr.
And Mrs. Jones and James!"
So the maidens two did hie them
To the match with flashing eye,
Sworn the Jones three to rescue,
Or nobly there to die.
But, alas, pedestrianism
Is a something most seductive;
For, despite all criticism—
Spite of all their plans destructive—
These two maidens didn't offer
To conduct their kinsfolk back,
But at three o'clock were tramping
With the others round the track!
No doubt much needed comfort
They had then to call to aid—
'Twas the only match the elder
Of those maidens ever made!

So now in Jones' household
But two of seven were left—
Young Pericles the angel,
And grandma, both bereft.
And as still the good old lady
On the shocking truth could seize,
She laid aside her knitting,
And joined Young Pericles,
And said: "I'll go and fetch 'em,
And, moreover, I'll go as I please!"
But, alas for the good old lady,
She followed the fate of the others,
And entered the twelve-hour contest,
Which was open to only grandmothers!
Thus ending himself deserted
And cruelly left alone,
Young Pericles crawled from his cradle,
And laid out a track of his own.
And, like all little two-year-old angels,
Was fleet of foot to go-and-see;
He scorned the heel-and-toe method,
And stubbornly stuck to his knees.
And when they discovered him later,
Asleep on the parlor-floor,
He had covered nine laps, which his mother
Increased by one last score.

And now we've learned why blisters
Abound in the house of Jones;
And why the maiden sister's
Left ankle causes groans;
Why Mrs. J. goes limping,
And Rebecca keeps her bed,
And Shanky's shank is swollen,
And grandma cannot tread;
Why Pericles the angel
Wears a bandage round his knee,
And why the elder James
Two heels are a sight to see:
All this you've learned; but should you
Inquire the reason why
These folks of themselves made asses,
I could give you no reply.

MURIEL;
OR
A DOUBLE VOW.

BY CLEMENTINE MONTAGU,
Author of "Fair as a Star," "A Wife's Revenge," etc.

CHAPTER L.—HOPE DEFERRED.

The miserable have no other medicine
But only hope.—SHAKESPEARE.

Poor Muriel's story was quite true. When her husband had left her it had been, as she understood, for a shorter period than usual, and she parted from him with no fear of the future. By an accident he had left her almost without money. She had told him that she had plenty for the present, forgetting many little purchases she had recently made which had wellnigh drained her purse. It did not occur to her, when she found herself, when she found the deficiency. She had only to write to the people who always supplied her in his absence, and she would have some immediately. She had not had much occasion to do so hitherto, for Mark had always left her enough, but they would supply her at once. She did not expect to hear from her husband directly for a week at least. So, when she found herself with no money in the house, she wrote them three notes, to send her some at once. To her amazement and dismay, she received by return of post a curt but polite epistle, stating that they had no money in hand belonging to Mr. Dyson, and had received no orders from him lately on the subject. It was entirely an oversight on Mark's part, but it led to most disastrous consequences. He had no other business with the firm, consequently he was not much known to them, or they would have supplied Muriel without waiting for his orders. There had been something like a wish for secrecy in his way of communicating with them in the first instance which had put them on their guard. Muriel had the last of the money left in their hands, and no more had been placed there.

"We shall have to wait," she said to her faithful Martha, when she had read the letter. "I shall have a letter from Mark in a day or two."

But no letter came, and when she wrote and waited, and received no answer, she was almost beside herself with terror, and her humble friends could do nothing to help her.

"It is coming round, mother," the younger woman said, when day after day went by and there was no news. "It is the beginning of the end. See if it is not."

"I hope not with all my heart, child. Poor young thing! I fear she has trouble before her."

"Aye, trouble enough to kill her. You will stand by her, mother, won't you?"

"Aye, to the last sou I possess," was the warm-hearted reply.

And Martha kept her word.

Things were growing desperate now in the pretty little rose-covered villa. There was no money and no master to supply it. Mark Dyson might have sunk into the earth for any news that his terrified wife could get of him, and no answer came to the letters she had dressed to Mr. Burne Lutterell. This was part of the chapter of accidents that so often seem like a fatality. One had gone a-missing. Muriel had misdirected it in her agitation, and it was wandering about. The other was lying in the office, overlooked in the alarm of Mr. Lutterell's sudden and dangerous illness. But for Martha and her daughter things would have been at a sad pass, indeed, at the Rosary.

"What shall I do?" sobbed poor Muriel, after a sleepless night of hope deferred and the disappointment of seeing the post come and go once more empty-handed for her. "There is no letter for me again."

"Will you take my help and advice, my dear?" asked the old woman. "Something must be done, and at once."

"I have taken your help for a long time," Muriel said sadly. "I don't know what I should have done but for you. I will do whatever you think best. I should have died of all the worry but for you, I think. Mark is dead. I know he is. I shall never see him again."

"Oh, yes, you will, never fear," Martha replied, as her mistress burst into hysterical tears, and sobbed from very weakness and weariness. "It will all come right. See if it does not. Why don't you go to London and see Mr. Lutterell, and tell him all your troubles? He will help you—you may be sure of that. Perhaps he knows where the master is."

"But I have no money."

"I have. That is the same thing."

"Not quite," Muriel said, the tears still in her pretty eyes. "I have no right to ruin you. Besides, there is baby. I could not leave him."

"I think you could with me. He will be quite safe."

Martha prevailed, and Muriel started to seek tidings of her husband in London. Mr. Lutterell would; at any rate, advise her what to do in these new and sad circumstances. She was sorely changed by her trouble—so much that Walter Crosbie, crossing in the same boat, hardly knew her for the bright girl he had seen at Thornycroft.

"Poor thing," he said to himself, as he looked at her when he had satisfied himself that it was indeed she. "Is the end coming, I wonder, or has the storm burst already, and that white, worn face is the result?"

He introduced himself to her by paying her one or two of the little attentions so acceptable to a lady traveling alone, and she told him her errand to England when she found out who he was. She had not the slightest idea that her husband had intentionally left her in such a plight, though that was the first notion that came into the young man's head when she told him of her troubles.

"Don't go to Mr. Burne Lutterell," he said, with such a curious look on his face that she could not understand it. "You will be sorry for it if you do."

"Why?" she asked. "I have no one else in the world to apply to. My husband always said I was to go to him if I was in any trouble and he was away."

"I'll go to him?"

"Well, to write. It is all the same. I have written, but he has not answered, and I cannot wait any longer. I am going to try and see him."

"I hope you will not be disappointed. He is a strange man, I believe. If he should not see you, will you let me help you? I am still at Mr. Thornycroft's place, and a letter will find me there. I shall be very glad to serve you in any way I can."

Muriel thought him rather odd, though he was so kind, and she promised to let him know if there was anything he could do for her. As for him, he was strangely disturbed at the meeting.

"Poor thing! poor thing!" he said to himself, as he watched the London train steam off. "What will be the end of it? What if I had told her what I know now without the shadow of a doubt! So he is tired of his toy, is he, and has left her to shift for herself? Ought I to have hindered her, I wonder? I could have prevented her going with a word. I think not. The end must have come some time. As well now as later. It is an awful business altogether, and won't bear thinking of."

Muriel went straight to the office in Cannon street and asked for Mr. Lutterell. She was told he was too ill to see anyone, and she seemed so overcome by the news that they fetched Mr. Carter out of his office to speak to her.

"It will be useless, my dear young lady," he said gently. "We are expecting to hear that he is dead every hour."

"But there will be someone there that can tell me what I want to know," she gasped in dismay, hardly able to keep herself from fainting. "His wife will have pity on me."

She told him who she was and what she wanted, and, to her surprise, he said almost the same words to her that Walter Crosbie had done.

"Don't go to him, my dear," the old man said. "Let me help you. If it is money you want, I can let you have some till Mr. Lutterell is better. But don't go to his house. You will be sorry for it—you will, indeed."

"I *must* go," Muriel said, feeling sure now there was something more in it than she knew of. "I *must* see someone who can tell me something. If you know, why won't you tell me?"

"I saw the landlord this morning, and he told me that Mr. Lutterell was not expected to live through the day. He is in a state of delirium, and cannot be asked. His life depends on his being kept perfectly quiet and free from the slightest agitation. Can I help you in any other way?"

She was silent, and he went on, guessing, perhaps, what her situation might be.

"If you will allow me to be your banker till you can speak to either Mr. or Mrs. Lutterell," he said, "perhaps that would be the best thing. Where are you staying?"

"Nowhere."

"Nowhere! Have you come straight from the station here?"

"Straight from the office," she replied. "I could not wait to go to any hotel."

"Ah, then, you must let me find you somewhere to stay till you are rested at least," he said, seeing a way to get her out of the house—the thing that he felt was the first to be done. "You will let me do it if you go on in this way. I will see what I can do, if you will be guided by me. I know how interested Mr. Lutterell is about you and your husband, and I shall soon be able to find out what you want to know. Depend upon it, it is only some accident that has kept Mr. Dyson's letters from reaching you. It will all come right, if you will only be patient."

He hardly knew what he was saying to her. He was so anxious to get rid of her. His mind was full of strange forebodings. He feared he scarce knew what, but he must get her away.

She was beginning to feel that she was giving way. The journey, coming on the top of her previous anxiety and sorrow, had been too much for her, and she hardly knew where she was or what she was saying. Yes, she thought, she would take his advice and rest. She was tired out and could do nothing, and she assented to his proposition.

"My wife is here," he said, "and will go with us, and she will see you comfortably settled somewhere where you can be quiet while I make inquiries for you."

"Yes," she replied, "I will go."

She rose as she spoke, but she staggered, and would have fallen but for his arm.

He was supporting her from the room, when suddenly she caught sight of something which seemed to bring back all her failing energies. She freed herself from his grasp and rushed to the mantlepiece, from which she snatched something.

"My husband is here!" she said wildly, "in this house! Tell me what you have done with him!"

She tottered for a moment, and then fell heavily at his feet on the floor.

CHAPTER LI.—THE BEST MEDICINE.

Sleep, that knits up the raveled sleeve of care:
The death of each day's life; sore labor's bath:
Balm of hurt minds; great Nature's second course;
Chief nourisher in life's feast.—SHAKESPEARE.

When Muriel recovered from her swoon she was in a strange house, in a clean, comfortable bedroom, with a tidy, pleasant-looking woman bending over her. For a minute or two she could not recall what had happened to her, nor understand where she was, but stared at the woman with a bewildered look, vainly trying to recognize her.

"You are better now?" she asked gently. "You fainted, you know."

"Did I?" Muriel said, trying to remember where; and then, as her brain began to clear, the memory came back. "Ah, yes, I know," she said, trying to rise, but falling back from sheer weakness and exhaustion. "It was there—in that house! Let me go! They have murdered my husband there amongst them, and I must go and find him."

The woman was frightened, but she tried to soothe her. She had not the slightest idea who or what her new inmate was. She only knew that she had been brought from the house of Mr. Lutterell by the gentleman who was staying there, and that the servants of the house had come with them. This was sufficient guaranty that it was all perfectly correct, or, as she afterwards told one of her gossips, she should have hardly known what to do, the lady talked so wildly.

"Wait a bit, my dear," she said to Muriel, who was trying again to rise. "The gentleman is waiting to see you."

"The gentleman!"

"The gentleman who brought you here. He said you had fainted in Mrs. Lutterell's drawing-room, and he did not quite know what to do. They are looking for Mr. Lutterell to die, poor man, and he could not disturb her."

"I have nothing to do with him," said Muriel excitedly. "What is Mr. Lutterell or his wife, either, to me? I want my husband. I have come all the way from Languedoc to seek him; and he is there, in that house, hidden away somewhere. I must go back."

The landlady opened the door and called Mr. Davis, who was waiting in the next room till Muriel's swoon should yield to the remedies she was trying. She began to doubt more than ever the wisdom of what she had done; for she thought Muriel was mad, and not even to oblige Mr. Lutterell would she have a madwoman in her house.

She was not mad, poor girl; but she had suddenly seen on the mantlepiece in Adrienne's drawing-room her husband's ring! She was not mistaken—she was sure of that. It was a curious and rare trinket, and could not pass unnoticed by her. She had toyed with it on his hand a thousand times, and worn it on her own finger when he would suffer it to leave his keeping, which was not often. He used laughingly to tell her it was his "luck," and that if he lost it he should never prosper any more. It had flashed on the hand he gave her at the altar, and it was associated in her mind with every caress he had given her. It had been flashed before her baby's eyes, that the bright gleam of the gems might attract his infant attention. What was it doing here, unless its owner were here also? She had sprung forward to seize it, and then her overwrought senses had given way, and she knew no more till she awoke to memory in this strange house.

Mr. Davis came at the woman's call.

"Is she better?" he asked.

"Better—yes; but I think she's mad. She's talking about someone having murdered her husband. What does she mean?"

He shrugged his shoulders with a slight smile. He had the ring in his pocket. He had taken it from the nerveless hand as Muriel lay at his feet, and he was prepared to deny its existence—to do anything, in fact, to avert the terrible catastrophe he saw impending. He must get Muriel away at any cost, and then trust to fate for some way of quieting her for the present, till Henry Lutterell should be well enough to speak and act for himself.

"I dare say she is a little light-headed," he said gravely.

Perhaps, after all, to let the woman of the house think her a little wrong in her head would be the best way of accounting for her wildness.

"She has had a great deal of trouble, poor thing, and she has come to England on a very sad errand. She has had no proper rest for a long time, and hardly knows what she is saying, I dare say. I will go to her."

Muriel was sitting on the side of the couch when he went in, with a flushed face and eager eyes, so feeble that she could not rise, but trembling with excitement and eagerness.

"Take me back again," she said as he entered —"back to that house where my husband is. I *will* see him!"

"Hush!" he said gently, putting her back onto the couch and making her sit down, for she was struggling to her feet. "Indeed, you are not fit to move. Sit down and tell me what you mean. Don't think I quite understand you."

"No, of course not. How should you?" she replied. "I forgot you could not know. My husband is in that house, living or dead. I am sure of it."

"What makes you think so?"

She told him, and he listened quietly while she spoke of the ring, and how she had known it in a moment for the one her husband always wore, and about which he was so particular. She was quite sure. There had always been a mystery, and she was coming to the solution of it at last. She spoke fast and excitedly, and he listened without a word.

"You have the ring?" he said when she had finished.

"Yes, oh, yes. I took it off the mantlepiece."

"May I look at it?"

Then for the first time Muriel knew that she had not got it. She remembered taking it and looking at it as she held it in her hand, and then she had fallen down, and all was a blank afterwards.

"I had it," she said helplessly, "in my hand. It was Mark's ring. Where is he?"

Her excitement was giving way now, and she began to cry, and he seized the advantage of her weakness.

"My dear Mrs. Dyson," he said, "you are worn out, and your imagination is playing you strange pranks. May I tell you just what happened to you yonder in my friend's drawing-room?"

"I do not need telling. I know."

"I think not. I assure you there was no ring there. You were talking to me—not very coherently, I own—and I was wondering what best I could do for you, when you wavered and fell down at my feet. I saw no ring, nor did you mention such a thing. I found you here, for in the present state of affairs at my poor friend's house I could not even ask for a room for you. Will you let me do the best I can for you in your most distressing circumstances?"

"You are very kind," she said, more quietly than she had spoken before, "but I have no claim on your good offices. I came to ask Mr. Lutterell a question, not to annoy his friends."

"You must let me put myself in his place and act for him, as I am acting in many other ways just now. It may be that in a few days he will be able to see you and speak to you himself. If he cannot, will you trust the inquiries you want made to me?"

"I am very helpless," Muriel said. "Mr. Lutterell is the only man I know that can aid me. He may know where to find my husband. If he does not, I do not know whom to apply to."

"That is only because you live so much out of the world. A gentleman cannot vanish and leave no trace behind him. We can find him, I dare say, without Mr. Lutterell's aid. When we can get a clue to where he was last seen we shall succeed."

"The clue is there," Muriel said, looking him full in the face—"in that house."

He shook his head. He hardly knew what to say to her, with the bauble in his pocket. He was not good at telling lies, and he did not know what else to do in this case.

"It is a mistake of yours, indeed it is," he said; but he did not look at her as she had done, and that, and the trouble in his voice, betrayed him.

"Will you stay here quietly for to-day, at least?" he asked. "You will kill yourself if you try to do any more before you have had some rest. And I will set about inquiries at once. Depend upon it, I shall have news for you in a very few hours."

"I am powerless to do anything else," she replied, in a tone so quiet and strange as to set him wondering. "As you say, I'm worn out, and I will stay for a day, if you please."

"I do please," he said, with a smile; "for I am sure that you will feel fit to do what you have undertaken, and seek for your husband after a few hours' rest. Sleep makes such a difference. Besides, who knows but that I may find out all that you want to know while you are resting here? Try and put everything out of your head, and be quite quiet. I am your banker in Mr. Lutterell's name, remember. It is what he would wish, I am sure, if he were able to give directions."

Muriel acquiesced silently. She seemed to have no power to object, and he went out to speak to the landlady. He begged her to do everything she possibly could for her guest, and to see that she wanted for nothing. He did not say "watch her," but the woman understood from his manner that he would like her to keep an eye on her lodger and her doings.

"She has taken a strange fancy concerning her husband," he said. "I should be sorry for her to call at Mr. Lutterell's again till she has got rid of it."

"I'll take care that she does not, sir, if you wish."

"If you can manage it without appearing to interfere with her, I should be glad. The notion is a preposterous that it is hardly worth thinking about, but still in the present state of things there it would be awkward."

The landlady promised, and he went his way to think what he had better do. He must get Muriel away, at all hazards. But how? He must have time to think. She could do nothing for that day at least, and something might occur to him by night which would put things a little straighter. He felt as if he were in some hideous dream, and he went back to the mournful household he had left. He understood it all now—the strange story of the woman Chubb and his wife's own experience. He guessed what the trust was that had been put into his hands, and comprehended the anxiety that had made Henry Lutterell look like an old man.

"It is an awful tangle," he said to himself, "and there can be but one way out of it. Heaven grant he may rally and set it straight for himself. Heaven have mercy on this dishonored house and its stricken mistress!"

Muriel, left alone, sat thinking over what had passed.

"He is right," she said to herself; "I must have rest. I shall go mad if I do not. But I am right, and he knows it. The clue to my husband's disappearance lies in that house, and he knows it. He could not look me in the face while he told me that lie."

She strove to eat when her landlady brought her something tasty and nicely served, and made up her mind to sleep, if possible, that she might have strength for whatever lay before her. She went to bed feeling as if she should not be able to close an eye; but Nature asserted herself, and she had hardly touched the pillow before she was sleeping the dreamless sleep of utter exhaustion.

TO BE CONTINUED.

IN INDIA the husbandman, being averse to toil "that asks tough sinews," prefers to tickle the surface of his fields with a stick instead of ploughing them. To convince him of his error, an English plough was once imported by an enthusiastic official, and a number of the cultivators of the neighborhood were invited to witness the great deeds of the new implement. Bullocks were solemnly attached to it and urged to proceed. They refused, of course, and so more and more were added, until at last the plough began to move; but, whether from the inexperience of the ploughman or the conduct of the bullocks, or both combined, in such erratic fashion that its nozzle was one instant plunged deep into the ground and in the next jerked up violently, sending showers of earth into the air, and the exhibition was finally brought to a premature conclusion by two of the bullocks joining in single combat. The peasants assembled were much impressed by the behavior of the plough as a plough, but confided to their entertainer before leaving that they did not think much of it—as fireworks.

WINTER, which stripe the leaves from around us, makes us see the distant regions they formerly concealed; so does old age rob us of our enjoyments, only to enlarge the prospect of eternity before us.

CLIPPER SONGS:
"OF THE PEOPLE, BY THE PEOPLE, AND FOR THE PEOPLE."

"I Can't Get the Kettle to Boil."

WRITTEN EXPRESSLY FOR MISS VIOLA WRAY
(MOTTO-VOCALIST), BY BEN DODGE.

When my father returned from his labor,
At quarter past six every night,
Our cottage to him was quite welcome,
It was always so cheerful and bright;
And, if mother was late with his supper,
He'd merely smile at the delay,
And, as she would poke in the stove at the coke,
To father she'd pettishly say:
Chorus.—I can't get the kettle to boil,
I can't get the kettle to boil;
In spite of my bother, my trouble and toil,
I can't get the kettle to boil.

Now, I often have laughed at that saying,
And though many long years since have flown,
I often will think of my mother,
And her fuss with the fire at home.
If I fall in some pet undertaking,
I don't grumble nor fail by the way;
But I try to make light of the matter outright,
And cheerfully sing all the day.

A short sermon I've preached in my ditty,
And attention I trust you will pay;
If without success you are laboring,
Your work don't throw away,
But simply redouble your efforts—
A reward you will gain before long.
So, with noble good-will, struggle on up life's hill,
And merrily join in my song.
Leadville, Col., March 18, 1880.

Nobby Joe. Character Song.

WORDS AND MUSIC BY J. L. FEENEY.
RESPECTFULLY DEDICATED TO MISS ANNIE HINDLE.

I'm a broken-down swell, my clothes are in pawn—
In fact, I'm completely played out;
I've had more than plenty, but now it's gone,
Like everything else, up the spout!
By all of my friends I'm deserted;
For now I've come down so low
That nobody'll associate
With poor old, broken-down Joe.
Chorus.—Nobby Joe they used to say,
For I was then the swell of the day;
I courted the ladies where'er I'd go,
And they all admired Nobby Joe.

When I had money plenty I spent it free,
I was always in for a lark;
On an afternoon, why, it's me you'd see,
With a dashing team in the park.
I was known in the highest circles,
To all the balls I would go,
The ladies they were enchanted
With the chap called Nobby Joe.

I was known 'bout town as a genuine sport,
I dressed in the style of the day;
The bar-room was my favorite resort,
But I found that it did not pay.
When my money was all expended,
My friends from me straight did go;
When they found I was penniless,
They forsook the once Nobby Joe.

Sweetly the Robins are Calling.

WORDS BY SAMUEL N. MITCHELL, MUSIC BY H. P. DANKS.

Sweetly the robins are calling
My dear little rosebud to me;
How softly their carols are falling,
How welcome their innocent glee!
My love in the cot o'er the meadow
Will catch the first echo, I know,
While I am awaiting her coming
That floats in the sun's golden glow.
Chorus.—Sweetly the robins are calling
My dear little rosebud to me;
How softly their carols are falling,
How welcome their innocent glee!

Sweetly the robins are calling
My dear little dove to her nest;
How gently their music is falling,
How merry each pretty redbreast!
My little one soon will be over
To ramble with me in the dell,
And through the bright daisies and clover
My heart's love to her I will tell.

Sweetly the robins are calling
My fond little darling to me;
How lightly their music is falling
From each little nook in the tree!
My love will take heed to the warning,
She'll hasten to me with a kiss,
Her eyes as bright as the morning,
Her face a sweet picture of bliss.

PAINT-FRAME JOHNNY.

The Scene-shifter's Story.

WRITTEN FOR THE NEW YORK CLIPPER.

Well, sir, I'll never tell you who give him the name, nor just how he come by it. I don't think anyone can say for sure how people catch onto these hang-kind of names around a theatre, no way, he was always knowed as Paint-frame Johnny round the building; but no one called him Paint-frame Johnny up to his face. Nobody never does give sich a man as him a back-handed name right square to his face, and don't you forget it. He was one of those old-time residentals round the building before I first come here to work, and I've worked here for a dog's-age myself. You've hit it, sir, fast—he *was* a kind of fixture, always digging round the scenes paint-pots in hand, and in and out on the paint-frame, a-mixing and—what d'ye call it again? Flatting? I thought it was sizing. Anyways, I don't paint scenes myself—I only shift 'em. Well, sir, when old Lightfoot was drive with work, Johnny would take a hand, and put in and paint, too. You ought to have seen him! —with both hands to once. Yes, sir; *he* could paint with both hands, brush in each hand, and go it like a son-of-a-gun. Now, I tell you, them two men was characters. They thought the world and all of each other; but neither one had much to say. If you see'd Lightfoot you see'd Johnny—they'd be up there on that there paint-frame day in and day out, and in a month of Sundays half the time they wouldn't change a dozen words to one another. But you can just bet they had each other down fine, and what one knowed the other knowed, and don't you forget it. Not for all, there was a mighty big difference between 'em; just this here—Lightfoot drank, and Johnny he didn't. Lightfoot? Yes, sir, he was English; so was Johnny—that made 'em kinder book onto each other more. Folks talk about English being so clanish, but you better believe, now, our profesh hitchn close together when they strike out in new theatre waters, I bet, in England. Drank hard? Oh, that isn't a word for it. Why, sir, that man could stand up to his gin, and stiffer nor ever I see in my life. I've seen sights in that kind o' nastiness, but he took the cake. He was a walking gin-bottle, sir. How he ever stood it, or stood up on that paint-frame and never lose his balance, let alone paint, was the wonderfulest thing I ever see; but he did, and he was a tip-top painter, too, and a hard hand he was at it! Would you believe it?—when he was the drunkest, blow me if he didn't paint his best! Mercy, painting came as natural to him as drinking. He was fine, though. You wouldn't never believe it to look at him—a monstrous, big, clumsy man—I couldn't begin to tell you what he'd weigh. There never was a man more called out of his name. Lightfoot, I mean, didn't seem a right kind of a name for him. Why, he set the very boards a-creaking under every single tread. But, I tell you, ginning fetched him at last, and one fine day he lit out—yes, sir, handed in his checks for real, just as they was handing him his salary—keeled right over before he could be pilled, and didn't live two hours after. Well, you ought to have seen Paint-frame Johnny then. I swear we thought he'd step out, too. Why, he was like a lost kind of a being round the building, and no putting-on business, neither. Upon my word, you'd a-pitied him. As things go nowadays, I guess the manager of this theatre big credit. I'd a-hated like the mischief, and so would all the stage-hands, to see a stranger come in willy-wagging and putting on style, and perhaps putting Johnny out. But what do you think they done instead? Why, when he got round to working order, they put Johnny in Lightfoot's place; but thank you for nothing—they knowed what he could do. You let the manager of this theatre alone—he can see with both eyes shut, and don't you forget it. Johnny wasn't to say as quick, but he could paint nigh as good as the old man—some says better, but I like to see a dead man reckoned his whole due. It took a blamed good spell before Paint-frame Johnny got over the old man's death, sir, and just as manners as they make 'em. But aint there always weeds with flowers? For all, there was a kind of sly, shy way with her that I didn't like. I couldn't get it into my head just what it was I didn't like in her, anyway. I see, she'd break out some day—it come like instinct feeling to me. For all the change in her, she'd got the same old hankering after the theatre; the Yankees hadn't taken that out of her, and, I tell you, didn't Paint-frame Johnny kick against it! But it wasn't no use. She could just talk him over, or anybody she'd a-mind to, and wind 'em round her finger before they knowed where they was. And what do you think, but she was dead sot on being a dancer! Johnny took great pride out of her, and he'd rather than a mint of money she'd choose the other way, and been an actress; but, contrary, she was just sick on the dancing, and she went into training and was learnt right here in the building. But she didn't get theatre enough with that, but wanted to go sticking on every night in the standing ballet; but, I tell you, Johnny put the ki-bosh onter that, and when he did put his foot down I'd like to see the man, or woman either, as would move him. Well, Liz practiced and she practiced for a long while. I don't know how it was—the girl had grit, too, but somehow she hadn't got the right kind of grit to make a first-class dancess. Besides, she kinder took after her father, and was heavy-hoofed; but she was mighty fine, strapping, stylish-looking—only she hadn't got the driving patience of them dancers what can come and practice on a cold stage all alone, but for the stage-hands, till you can see the sweat a-pouring from them. She wasn't born with a knack for dancing, and anyway she had too much Old Nick in her.

Well, at last, sir, she got her chance for an opening for to dance, and they put her in for a solar in a ballot in a new piece. The piece wasn't worth a cuss, neither was she; but she was rigged out first-class, and I tell you she looked prime! We was all anxious to see her do well, and we wanted her to hit 'em hard; but, as I tell you, she was no ways made to set the North River on fire with *her* dancing. Well, she kept on and danced, never getting no better, and after her 'pearance stopped dead on the practice—and with herself dancing elegant, I suppose—dancing for a spell, and laying off for a spell—spending in her fixins a darned more than she earned, I suppose—and so it went; but whenever she danced Paint-frame Johnny always seen her, and he took to hanging round of him, of course, as if he might be her brother; but, real now, he just took her father's place, and took a blamed sight more care of her, too. She was kinder shy with him—the old cute way. Not to say there was any real harm in the girl—she was as good a girl as entered the building—but so all-fired fond of being noticed and admired—on the mash, you know, but in such an underhanded, cunning way. Well, I didn't like it for a cent. Not giving you a short answer, it wasn't none of my business. No, though I'd knowed her long enough, and knowed her father long enough, and was old enough to been most her grandfather, I never made it my business; but I can tell you Paint-frame Johnny made it his business, and he tried to keep a pretty tight rein on her. But what could he do with *her?* Why, she was a kind of mixture of a fox and a gentle colt. He couldn't be eternally watching her, and him stuck up there in the paint-room, or out on the frame, though you can better believe, now, he cast many an eye down on her, too.

Well, as you might guess, and without working your brain much, she made many a mash. I swear, when there was nobody else round, she'd try her hand even on mashing a landlady. She had a lot of 'em on a string; and I tell you they hang round last thing at night, Johnny would walk her off home himself just regular as if there wasn't a blamed one of 'em that would have taken the trouble off his hands. But there was one thing in her favor, sir, and that was she was to come in the theatre, and—cunning—keep out of Johnny's sight. Oh, she was a limb! and raised Cain tea-totally with her hair flying every which way for Sunday. Send her kiting out of the stage-door, she'd get back somehow in the front of the house. Well, sir, at last Johnny shut down on the whole business. Oh! he couldn't stand it no longer; the child was going to rack and ruin complete. Well, sir, the way he yanked her off to boarding-school, a fearful way of Massachusetts, was a caution; and you better believe your aunty couldn't be no more of her didos there. Many a time I asked about her, so did all hands, and send their love and all that; and when she first began to write letters (she was a cute piece), why, Johnny would show them letters round, proud now as a peacock.

Well, it went on and went on a good stretch—I can't tell you just how many seasons; but anyways the theatre closed one Summer for a while, and Paint-frame Johnny took the chance and went and see'd the girl, and I don't know, but somehow, whether she got to be an old story with him, but after that he dropped on showing the letters what come, nor saying much about her. Anyways, he wasn't never very gabby. At last, sir, when she'd come back for good to stay, you wouldn't have known the girl. Why, I never see a more elegant piece of goods. It was a treat, actually, to look at her, for to see the change, as the saying is. She was (and she was for real) as pretty as a picture, and just as mannerly as they make 'em. But aint there always weeds with flowers? For all, there was a kind of sly, shy way with her that I didn't like. I couldn't get it into my head just what it was I didn't like in her, anyway. I see, she'd break out some day—it come like instinct feeling to me. For all the change in her, she'd got the same old hankering after the theatre; the Yankees hadn't taken that out of her, and, I tell you, didn't Paint-frame Johnny kick against it! But it wasn't no use. She could just talk him over, or anybody she'd a-mind to, and wind 'em round her finger before they knowed where they was. And what do you think, but she was dead sot on being a dancer! Johnny took great pride out of her, and he'd rather than a mint of money she'd choose the other way, and been an actress; but, contrary, she was just sick on the dancing, and she went into training and was learnt right here in the building. But she didn't get theatre enough with that, but wanted to go sticking on every night in the standing ballet; but, I tell you, Johnny put the ki-bosh onter that, and when he did put his foot down I'd like to see the man, or woman either, as would move him. Well, Liz practiced and she practiced for a long while. I don't know how it was—the girl had grit, too, but somehow she hadn't got the right kind of grit to make a first-class dancess. Besides, she kinder took after her father, and was heavy-hoofed; but she was mighty fine, strapping, stylish-looking—only she hadn't got the driving patience of them dancers what can come and practice on a cold stage all alone, but for the stage-hands, till you can see the sweat a-pouring from them. She wasn't born with a knack for dancing, and anyway she had too much Old Nick in her.

Well, at last, sir, she got her chance for an opening for to dance, and they put her in for a solar in a ballot in a new piece. The piece wasn't worth a cuss, neither was she; but she was rigged out first-class, and I tell you she looked prime! We was all anxious to see her do well, and we wanted her to hit 'em hard; but, as I tell you, she was no ways made to set the North River on fire with *her* dancing. Well, she kept on and danced, never getting no better, and after her 'pearance stopped dead on the practice—and with herself dancing elegant, I suppose—dancing for a spell, and laying off for a spell—spending in her fixins a darned more than she earned, I suppose—and so it went; but whenever she danced Paint-frame Johnny always seen her, and he took to hanging round of him, of course, as if he might be her brother; but, real now, he just took her father's place, and took a blamed sight more care of her, too. She was kinder shy with him—the old cute way. Not to say there was any real harm in the girl—she was as good a girl as entered the building—but so all-fired fond of being noticed and admired—on the mash, you know, but in such an underhanded, cunning way. Well, I didn't like it for a cent. Not giving you a short answer, it wasn't none of my business. No, though I'd knowed her long enough, and knowed her father long enough, and was old enough to been most her grandfather, I never made it my business; but I can tell you Paint-frame Johnny made it his business, and he tried to keep a pretty tight rein on her. But what could he do with *her?* Why, she was a kind of mixture of a fox and a gentle colt. He couldn't be eternally watching her, and him stuck up there in the paint-room, or out on the frame, though you can better believe, now, he cast many an eye down on her, too.

Well, as you might guess, and without working your brain much, she made many a mash. I swear, when there was nobody else round, she'd try her hand even on mashing a landlady. She had a lot of 'em on a string; and I tell you they hang round last thing at night, Johnny would walk her off home himself just regular as if there wasn't a blamed one of 'em that would have taken the trouble off his hands. But there was one thing in her favor, sir, and that was she was to come in the theatre, and—cunning—keep out of Johnny's sight. Oh, she was a limb! and raised Cain tea-totally with her hair flying every which way for Sunday. Send her kiting out of the stage-door, she'd get back somehow in the front of the house. Well, sir, at last Johnny shut down on the whole business. Oh! he couldn't stand it no longer; the child was going to rack and ruin complete. Well, sir, the way he yanked her off to boarding-school, a fearful way of Massachusetts, was a caution; and you better believe your aunty couldn't be no more of her didos there. Many a time I asked about her, so did all hands, and send their love and all that; and when she first began to write letters (she was a cute piece), why, Johnny would show them letters round, proud now as a peacock.

Well, it went on and went on a good stretch—I can't tell you just how many seasons; but anyways the theatre closed one Summer for a while, and Paint-frame Johnny took the chance and went and see'd the girl, and I don't know, but somehow, whether she got to be an old story with him, but after that he dropped on showing the letters what come, nor saying much about her.

YALE COLLEGE vs. WORCESTER.

April 7 was the day appointed by the Yale College Club for their first practice game with a professional nine, and they had engaged Mr. Bancroft's League team of Worcester to be their opponents. Unluckily for the financial success of the match, the weather, though clear, turned out to be anything but an April day in regard to temperature, a cold northwest wind prevailing, and rendering any fieldplay rather unpleasant to both players and spectators. Because of the cold weather and the unwise charge of fifty cents for admission, there were fewer than a hundred spectators, and they were nearly all college students. Another cause of disappointment was that neither team was out in its strength. The Worcesters were short the services of Sullivan and Creamer, their first and second basemen; Wood, their left-fielder; and Bennett, Stovey creditably filled Sullivan's place at first base, and Muldoon fairly filled Creamer's at second; but Gafney was a failure at left field, and Muldoon was nowhere at the bat. It being as cold as Winter, Richmond gave up the pitching to Nichols, and went to centre field to try and keep warm, and he was very active and efficient there. And just here we desire to state that in all we have had to say about Richmond and his position as a professional we have had nothing in view but our desire to see a proper distinction made between the college amateurs and the regular professionals. It is greatly to the advantage of the latter class that they should have such gentlemanly, upright and intelligent players to join them as Mr. Richmond; and it is to his credit, too, that he should be independent enough to desire to earn the means for a valuable education by availing himself of his baseball skill. Having made this explanation, we now return to our report.

The College club were short the services of Platt, their right-fielder, and, as Watson declined to catch on so cold a day, Captain Hutchison — as the match was simply a practice-game with professionals — engaged the services of Keenan of the Albany Club, a resident of New Haven, to fill the catcher's position, and Keenan caught so ably as practically to win the game for the Yales.

THE GAME.

The game began at 3 P. M. with the Yales at the bat, Hutchison being the first man to face the pitching of Nichols, and he opened the game by striking out. Parker, who was next, sent a hot grounder to Whitney, who picked the ball up handsomely, but threw it on the bound to Stovey, giving Parker a life. Lamb then gave Irwin a chance to throw him out, and Walden gave another to Nichols, Parker previously having reached second owing to a wide throw there by Bushong. Stovey opened play on the Worcester side, and he endeavored in vain to hit Lamb's rather swiftly and widely-thrown balls, the umpire allowing Lamb to deliver almost "straight from the shoulder." This high delivery is, of course, illegal, and every umpire who strictly interprets the rule will call all such balls foul balks. We point out this defect of Lamb's pitching now so that he may reform it before playing in the college-championship games. After Stovey had struck out—Keenan catching the third ball remarkably—Richmond took a base, and by a telling grounder to right field he made his first base, and by a wide throw of Keenan's on Richmond's attempt to steal second the latter reached his third safely. Before he could get further, however, Knight gave Camp a chance for a flyball and retired, and Whitney was caught out on his third strike by Keenan in the best baseball style. Indeed, Keenan's catching in this match was the feature of the College side's fielding. The Albany Club have secured an Al catcher in this active and plucky player, and he well earned his professional fee on this occasion. In the second inning Hopkins opened the batting with a sharp grounder to the left, easily earning his base, and Watson followed by a high safe ball to right field, Hopkins reaching his third on the throw in. Camp then hit to Whitney, who promptly assisted Bushong to put out Hopkins, who was running in home; but Bushong dropped the ball, and Yale's first run was scored. Watson had previously stolen to second, and on the hit of Camp he reached third, a wild pitch sending him home. Clark now came to the rescue with a high ball to left field, on which he easily secured two bases, sending in Camp. A passed ball sent him to third, and, after Keenan had been singularly caught out on a sharp tip-fly—the ball striking Bushong's mask and sticking there, as if in a trap—a good safe hit by Hutchison to the left sent in Clark. Hutchison then stole to second, after which Parker struck out, Lamb following by taking his base on nine balls—the Yales playing under last year's rules. On Walden's safe hit to right field Hutchison came home, scoring the fifth run—three being earned, Lamb being caught between home and third by Bushong and Whitney. Knight was then retired, the latter throwing Walden's ball in well to Muldoon. The Worcesters in their second inning gave four chances for outs off Lamb's pitching, Irwin retiring on a well-picked-up foul-bound by Keenan, Bushong striking out after giving Keenan a chance to catch a foul-fly, and Nichols being well thrown out at second by Keenan to Walden, after Muldoon had failed to hold a high fly-ball to left field, he having to run for it. The score now stood at 5 to 0 in favor of Yale, and the collegians present felt exultant. In the third inning Nichols got down to the work well, and the result was that the Yales gave the field easy chances to throw them out in succession, Stovey capturing the three at first base, assisted by Richmond and Whitney. This time, too, after Muldoon and Gafney had struck out—which the former did each time he went to the bat—Stovey led off with a base-hit, and by Richmond's safe hit to right field, which Watson juggled, two men secured their bases. Then Knight came to the rescue with a hot grounder to left field for two bases, Stovey thereby scoring his run—the first for Worcester. Whitney followed with a high ball to centre field, which was badly dropped by Clark, the result being the addition of two runs to the score, none being earned after the pitching. Before another runner could get in Irwin hit a ball to Lamb, who threw it low to Hopkins, but it was splendidly held, and the inning ended. In the fourth inning Clark led off at the bat with a ball to Irwin, who picked it up finely and threw the runner out. Keenan then sent a high ball over the centre-fielder's head, and easily took his second. Hutchison followed with a high ball to the Worcester's weak spot at left field, the ball being badly dropped. Parker followed with a chance for a catch to Irwin and retired, and then Gafney was once more given a chance for a catch, this time from Lamb's bat, and again did he drop the ball. These errors yielded two unearned runs, Walden being third man out. On the other side the Worcesters failed to score, though Stovey went to the bat, Lamb giving Gafney a life by a dropped liner which he failed to pick up in time. Hutchison made a splendid stop in this inning from Stovey's bat, and the ball was finely handled by Hopkins at first base, in whom, by the way, the Yales have a tip-top firstbaseman. Keenan made a good catch of a foul-fly in this inning. In the fifth inning the Yales failed to add to their score, though Hopkins and Walden led off with base-hits. After Camp had been well caught out by Stovey, Hopkins was caught napping between home and third by Bushong and Irwin, and Clark retired on a well-taken fly-tip by Bushong. On the Worcester side in this inning a rally was made at the bat, Knight, after Richmond had led off and been neatly retired by Walden, hitting a high-ball over Camp's head at left field, on which he reached his base safely, and by Camp's hesitation in throwing in the ball, Knight came home safely. An outfielder should never hold a ball a moment, but promptly return it to some infielder as soon as it is caught or fielded. After Whitney had been retired on a fair ball thrown in by Watson, Irwin hit safely to left field for two bases, and Bushong hit a grounder for the same base. Nichols then tried a life over him on a low throw of Lamb's to Hopkins—Lamb is apt to get a little too excited at times—and the fourth run was scored, only one being earned off the pitching. Before another runner could reach home Muldoon and Gafney gave easy chances for outs and retired, thus leaving the totals 7 to 2 at the end of the fifth inning.

The sixth was commenced amidst quite a stir of excitement, as it was now a toss-up which would win, Yale previously having had the advantage. Keenan led off on base, and he was finely fielded out by Irwin and Stovey. Then Hutchison, after being missed on the boys' catch of the wound, struck out. Just at this time Mr. Bancroft came to the rescue with a display of generosity, on which he earned two bases. Then it was that the hit of the match was made, Lamb sending a long, low ball, which rolled on to the trotting road, he scoring a clean home-run. Walden followed with a base-hit, as did Hopkins, and three runs had been scored and two earned, when Watson had a life given him by a poor throw of Irwin's, and an error by Muldoon caused it to add the fourth run to the score, Camp being thrown out by Nichols, thereby ending the inning. As the Worcesters gave away chances for outs in their sixth inning and drew a blank, the score was left at 11 to 7 in favor of Yale. It was then agreed to call the game in the seventh inning, and this was done at the end of the Yale's seventh, it then being near the time for the visitors to take the 5.30 train for Worcester; and thus ended the first match of the season by the Yale College team. The full score—under Yale rules—is given below:

YALE.	T.	R.	1B.	P.O.	A.	E.	WORCESTER.	T.	R.	1B.	P.O.	A.	E.
Hutchison, ss	4	2	1	0	4	1	Stovey, lb	4	1	1	10	0	0
Parker, 3d b	4	1	1	1	2	0	Richmond, c.f.	4	1	1	0	0	0
Lamb, p	4	1	0	1	0	1	Knight, c. f.	4	2	2	0	1	0
Walden, 2b	4	1	2	1	1	1	Whitney, 3b	4	1	0	0	2	1
Hopkins, 1b	4	2	3	3	0	0	Irwin, s. s.	4	1	1	2	4	2
Watson, r. f.	4	1	2	1	0	1	Bushong, c.	3	1	1	5	2	0
Camp, l. f.	4	1	0	2	0	1	Nichols, p.	3	0	0	0	3	0
Clark, c. f.	3	1	1	1	0	0	Muldoon, 2b.	3	0	0	0	2	1
Keenan, c.	3	1	1	10	1	2	Gafney, l. f.	3	0	0	0	0	2
Totals.	34	11	12	18	4	9	Totals.	31	7	6	18	12	10

Yale	0	0	0	0	0	0	0	5	1	0	3	2	0—11
Worcester	0	0	0	3	0	0	4	0	0	0	0	0	0—7

First base by errors—Yale, 4; Worcester, 7. Earned runs—Yale, 5; Worcester, 1. Two-base hits—Passed balls—by Bushong, 3; by Nichols, 1. *Stolen bases*—Yale, 7; Worcester, 5. Bases on balls—Nichols, 7; Lamb, 6. Wild pitches—Nichols, 2; Lamb, 2. Base hits—off Nichols, 12; off Lamb, 6. Bases on called balls—off Nichols, 1; off Lamb, 0. Earned runs—off Nichols, 5; off Lamb, 1. Assistance on strikes—by Nichols, 6; by Lamb, 8. Umpire, Mr. Heller of New Haven. Time, 1h. 50m.

WORCESTER vs. HARVARD.

The season at Worcester, Mass., opened on April 8, when nearly 2,000 persons witnessed the Worcesters defeat the Harvards. George Wright played short-stop for the collegians, and greatly strengthened them, while the Worcesters were without the services of their pitchers, Richmond and Nichols, and were also weakened by the absence of Wood, Sullivan, Creamer, and Bennett, delayed on their return trip from New Orleans, and whose places were filled by amateurs. Knight, Stovey and Irwin alternated in the pitcher's position for the Worcesters, who fielded finely. The game was limited to five innings, and rendered uninteresting by the cold, blustering weather.

WORCESTER.	T.	R.	B.	P.O.	A.	E.	HARVARD.	T.	R.	B.	P.O.	A.	E.
Stovey, lb.	4	1	1	11	0	0	Wright, ss.	4	0	0	1	2	3
Knight, p.lb	3	1	1	1	4	0	Shattuck, p.	3	0	1	0	2	3
Whitney, 3b.	3	2	1	1	0	1	Coolidge, 2b.	3	1	2	1	3	4
Irwin, s.	4	0	2	1	2	1	Lovett, c.	3	0	0	7	2	0
Bushong, c.	3	1	2	3	2	0	Folsom, lb.	3	0	1	8	0	1
Mann, 2d b.	3	0	1	2	3	5	Leavitt, c. f.	3	0	2	1	0	1
Dennis, c. f.	3	1	1	1	1	0	Bennett, 3b.	3	0	0	1	1	1
Flaherty, r. f.	2	1	0	0	0	1	Burt, 2d b.	3	1	1	3	1	6
Whalen, l. f.	2	0	0	0	0	0	Washburn, rf.	3	0	0	0	1	1
Totals.	25	9	8	15	11	2	Totals.	27	2	5	22	12	20

Worcester	0	6	1	0	2—9
Harvard	0	2	1	0	0—3

Earned runs—Worcester, 2; Harvard, 2. Two-base hits—Stovey, Irwin, Leavitt. Three-base hits—Coolidge, Leavitt. First base on balls—Worcester, 2; Harvard, 4. Struck out—Worcester, 2; Harvard, 3. First base on errors—Worcester, 2; Harvard, 2. Balls called—on Knight, 42; on Stovey, 20; on Irwin, 15; on Shattuck, 35. Strikes called—off Knight, 9; off Stovey, 5; off Irwin, 4; off Shattuck, 5. Passed balls—Bushong, 3; Nichols, 3. Wild pitches—Knight, 1; Stovey, 1; Irwin, 1; Shattuck, 4. Umpire, Henry Murphy. Time, 1h. 30m.

NATIONAL vs. BALTIMORE.

The third game between the Nationals and the Baltimores was played on April 7 at Washington, D. C., in the presence of a fair-sized assemblage. The visitors were first at the bat, and they opened in lively style on Lynch, and succeeded in securing four runs, two of which were earned. The lead thus gained was retained by the Baltimores until the eighth inning, when the home-nine, who had played a plucky, up-hill game, made what proved to be the winning runs. The weather was very cold. The game closed without the Nationals playing their half of the ninth inning this being the first instance of the operation of the new rule which reads: "If the side first at bat scores less runs in nine innings than the other side has scored in eight innings, the game shall then terminate."

BALTIMORE.	T.	R.	B.	P.O.	A.	E.	NATIONAL.	T.	R.	B.	P.O.	A.	E.
Hines, lb.	5	1	1	14	0	1	Hallman, s. s	5	1	3	3	3	0
Beasley, c. f.	5	1	0	4	1	0	Baker, c. f.	5	1	1	1	0	0
Dickerson, l. f	5	2	2	3	0	1	Lynch, p.	4	0	1	0	12	1
Say, s. s.	5	0	1	0	4	3	Lynch, 1. f.	4	0	1	0	1	0
Evans, r. f.	5	1	2	1	0	1	Gerhardt, 2b.	4	0	0	4	0	0
Richm'd, 3b	4	0	0	1	2	1	Dignon, l. f.	4	0	1	1	0	1
Smiley, 2d b	4	1	1	3	3	0	Warner, 3d b	4	0	0	1	2	1
Decker, c. f.	4	0	0	1	0	0	Snyder, c.	4	0	2	12	2	0
Daly, p.	4	0	0	0	6	1	Trott, r. f.	4	1	0	3	2	0
Totals.	41	6	8	24	16	8	Totals.	38	5	10	27	17	6

Baltimore	4	0	0	1	0	0	1	0	0—6
National	0	0	2	0	0	0	3	0	0—5

Earned runs—National, 3; Baltimore, 3. Two-base hits—Evans, Richmond, Lynch. Three-base hits—Dickerson, Smiley, Snyder. First base on balls—National, 2; Baltimore, 3. First base on errors—National, 1; Baltimore, 2. Struck out—National, 3; Baltimore, 10. Balls called—Lynch, 111; Daly, 88. Strikes called—Lynch, 21; Daly, 16. Passed ball—Beasley, 1. Wild pitch—Daly, 1. Umpire, Frank Sellman. Time, 2h. 15m.

THE LAST SHOOT by the members of the Fountain Gun Club of Brooklyn, N. Y., for a gold medal, took place on Wednesday, April 7. Each contestant shot at seven birds, handicap rise, 80yds. boundary, 1¼ ounces of shot, from five traps, and the score was: A. Eddy (25yds.), 5; J. Brown (24), 5; J. Sheridan (23), 5; W. Haas (25), 4; J. White (25), 4; J. De Fraine (23), 4.

ATHLETIC.

THE O'LEARY BELT RACE.
Former Best Records Beaten.

What has so far proved to be the most memorable pedestrian contest which has ever taken place in America, and which promises to continue so until the end, is, as we write, in progress at Madison-square Garden, this city. It is the second competition for the magnificent trophy offered last year by ex-Champion Daniel O'Leary, and upon that occasion won by young Murphy, the Haverstraw brickmaker, with a score of 505½ miles, which once formidable combination of numbers was far eclipsed in the subsequent six-day race for the Rose Belt at the same place, when the winner, dark-skinned Frank Hart, proved sufficiently plucky and enduring, and developed enough speed, to place 540½ miles behind him in the week. That cast in the shade all previous performances made in this country, although falling short of distances accomplished in England; but for the length of time the leaders in this competition have been on the track up to present writing, at the close of the fifth day, not only have the achievements of the colored boy last December been surpassed by himself and others, but so have all other records, both here and in England, at different stages of the contest. The leader, Hart, is well ahead of Blower Brown's hitherto unequaled performance, with an excellent prospect of being considerably farther ahead when the limit of time shall have been reached. In our past issue we gave the distances accomplished by the leading division of half a dozen industrious pedestrians every hour up to 6 P. M. on Monday, April 5, or eighteen hours from the start. Although the pace at which the foremost of the competitors had been traveling was too fast to be wise at the commencement of so long and severe a journey, no one had up to that time given Hazael's English figures an undermining, the score of the leader, Hart, being 106¾ miles, which was nearly six miles more than the Londoner's record, although two and one-eighth miles ahead of Brown's score in the race for the championship of England in February last, when he made the then best record for six days—553 miles 170 yards. The records made in the Rose-belt race, the correctness of which many then felt inclined to question, had been beaten for every hour except the third, the end of which showed Hart to have exactly equaled Panchot's former performance—22 miles. Faber was then three laps behind Hart, and by a rather ill-advised spell of running—a style of progression comparatively new to him—he during the next hour gained the lead, and, reeling off the miles at the rate of six per hour, he held the place of honor for more than twelve hours, when he began to slow down, and soon after entering upon the seventeenth hour was repassed by the plucky and dangerous Hart, whose time for one hundred miles was 16 hours 58min. 55sec. Faber had been the first to score fifty miles, which he reached in 7h. 35m. 30s., and he was first to make one hundred miles, done in 16h. 53m. 55s. The second lap proved, however, that the work was done at the expense of ruining the performer's chances of obtaining a place at the finish and securing a division of the spoils. Upon completing his hundred, Faber left the track long enough to enable Hart to take the lead, and at the end of the eighteenth hour he was a mile and a half before the Jerseyman, and just six laps in front of the Chicagoan, Dobler, whose action was much admired, while the way in which he stuck to his men was proof conclusive of gameness and pluck combined. In fact, the amount of the latter which he displayed was a revelation to the majority of those present, and had the effect of placing him in front of Faber during the nineteenth hour; and not only that, but of giving him the position of leader nine hours later, the twenty-ninth hour closing with precisely two miles between Dobler and Hart. The end of the first day showed the colored lad to have made 131 miles, two more than Dobler, while Faber and McIntyre were even with 121 miles. Hart's record was nearly seven miles better than had ever been done in this country previously, and but two miles 110 yards worse than Brown's best, which he could have beaten had he cared to do so. After this great performance the men were allowed to take the rest which they needed so much, they going off at 11h. 15m. P. M. The attendance during the evening was larger than customary on the second day of a 142-hour race, and the interest and excitement were commensurate with the quality of the work done.

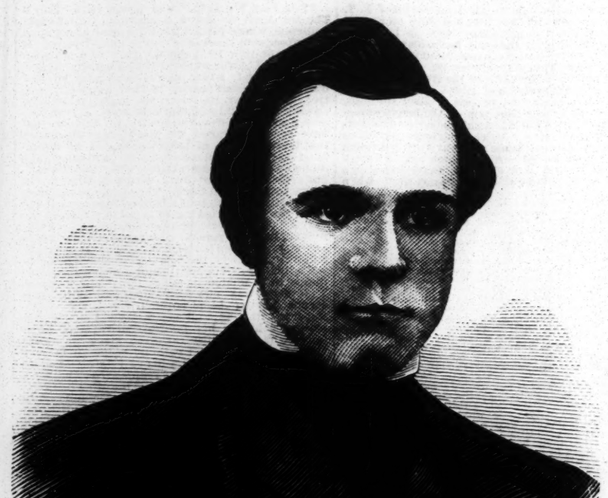
The first to commence operations on the second day was Faber, who, after enjoying nearly three hours' rest, came on again at 12.45 A. M. His example was speedily followed by Dobler, and shortly before one o'clock A. M. Hart reappeared. All looked well, and the early hours' resumption betokened a big day's work, Hart being still the favorite in the betting. Dobler continued to lead the way until forty hours had elapsed, when the score-sheets showed him and Hart to be even. In the meantime Faber, of whom great hopes had been entertained, had gone lame, and was hobbling around the ellipse in evident pain and suffering. The fast work he had done on the preceding day was telling its tale, and finally it compelled his permanent withdrawal, at 8h. 30m. 45s. A. M., when he had 134¼ miles opposite his name on the trials. The tendons of his left ankle had given way, and his leg from the heel halfway up the calf was greatly inflamed, swollen and exceedingly painful—so much so that it was only Faber's indomitable pluck and perseverance that kept him to the track under such circumstances. He remained there as long as he could stand up, and had his trainer, Jim Smith, not caught him at the moment he did, Chris. might have fallen upon the track. He had traveled 151¼ miles in 32h. 30m. 45s., and was at the time 13 miles 660yds. in rear of Dobler and 9 miles behind Hart. His breakdown and consequent retirement was a source of relief to the men in front of him, and a sore disappointment to Faber and his previously confident trainer, Jim Smith, while it carried consternation into the camp of those of his followers who had placed their money on him. All were satisfied, however, that nothing but sheer inability to remain longer on the track caused him to seek the shelter of his tent, and abandon a race which he had set his heart on winning. Lack of judgment in forcing the pace and doing too much running on the first day had much to do with his collapse. He was not the first to retire on this day, however, Henry having emulated the example set by Murphy and Ennis, at 1h. 40m. 15s. A. M., after completing 85½ miles in 25h. 40m. 15s., while Brown followed suit at 4h. 20m. A. M., the next to go being Woods, after doing 128⅝ miles in 36h. 46m. 30s., and then Kerwin joined the ranks of the seceders at 1h. 5m. P. M., having scored 78⅞ miles only. Thus the ranks of the starters were reduced by the departure of four pedestrians of less than mediocre ability, and three whose previous performances attested their powers of speed and endurance. After Faber fell out, Allen, who was trained too fine and seemed scarcely able to stay to the bitter end, resumed third place, and doggedly held it until the forty-second hour, when Pegram asserted his right to the position, and during the afternoon and evening the contest between these two for the honor was close and in interest second only to that waged by Hart and Dobler for first place. Up to midnight every foot of ground was sharply disputed by the two latter, there being at no time a mile and a half between their scores. The closeness of the struggle had the natural effect of deepening public interest and augmenting the attendance, Hart completing his two hundredth mile in 41h. 13m. 40s., and Dobler in 41h. 15m. 30s. The eclipsing of all previous times began with the 27th hour, at the close of which Hart was credited with 140 miles 1,540yds. as against 140 miles 110yds. by Brown in London in April, 1879. He also beat Brown's distance for 28 hours by nearly two miles, when Dobler took his turn, beating the record from 31 to 34 hours, both inclusive. The scores of the first half-dozen at the end of forty-eight hours were: Hart, 225¼ miles; Dobler, 224 miles; Allen, 200¾ miles; Pegram, 200 miles; Howard, 196⅝ miles; Merritt, 196⅛ miles. In addition to the distances enumerated above, Hart beat record-time for 42 and 43 miles this day, and equalled that made by Brown in 45 hours. The gathering of spectators was larger still than on the preceding evening, but, after the leaders retired to their tents to snatch a couple of hours of needed repose, they left rapidly, and, the greater portion of the gas-jets being turned off, the Garden put on an appearance of dullness, which strangely contrasted with the brightness of the scene during the evening hours, and the temperature became gradually lower until, as morning stole on apace, it became uncomfortably chilly.

Pegram was earliest up and doing, coming on to the track at 12h. 34m. A. M., followed by Williams at 12h. 40m. Next to resume was Dobler, at 1h. 20m.; and, as he was close enough to be very dangerous, Hart was quickly out also, to prevent being robbed of his advantage. The exciting struggle between the leaders was resumed and carried on with the same determination that was manifest the day before, and the interest centred on them, little attention being paid to Howard, Allen, Merritt, Krohne, and the rest. At half-past three o'clock A. M. Dobler's exertions once more gained him the lead, and the close of the 52d hour saw him two miles ahead of Hart, while he beat the record for 54 hours, when he was but a quarter of a mile ahead—and that he quickly lost to the colored phenomenon, who at the end of the 55th hour was three-quarters of a mile in front, and had put together 248¼ miles, being the best recorded. He also eclipsed previous figures for 56 hours. As the day wore on and there was no abatement in the fierceness of the battle waged by the representatives of the two rivers, the enthusiasm of the crowd of spectators was fully aroused, and the scene was most exciting. From the fifty-fifth to the seventy-first hour Hart held the lead, beating all previous performances at 60, 65 and 66 hours. He was the freshest, speediest man of the two, his only trouble being a feeling of intense drowsiness, which he could not shake off, and which caused his retirement at the early hour of 10h. 30m. 27s., when he was but a little more than two miles ahead of his formidable competitor. Dobler quickened his pace to a run after Hart had left the track, had placed his score exactly even with that of Hart at 11 A. M.; and, keeping on, he scored 318⅜ miles in the three days (72 hours), when he concluded to seek his quarters. He did not look as sound as his dusky-skinned rival; but he was thoroughly game, and his gallant efforts challenged the admiration of all. All day long Pegram held third place, while Howard and Allen alternated in third position. Howard occupying it the greater part of the time. Merritt had, as on the previous day suffered much from cramps in the stomach and a swollen leg, which caused him great pain; but he bore his ills manfully, although compelled to visit his tent often for treatment. The tall, angular and ungainly Krohne, over fifty-one miles behind the leader, labored with the same degree of pure earnestness which has characterized him in previous competitions, although the prospect of gaining any substantial reward for his body-racking efforts was poor indeed. No one can say that Krohne lacks grit or perseverance. There was another deserter during the day, in the person of McIntyre of California, whose progress during the second day was very slow, and, as solemn as his countenance, withdrew from the race at 7h. 58m. 10s. A. M., having covered 196¾ miles in 55h. 58m. 10s. The closeness of the race between the leading men, coupled with the splendid score they were making, served to attract the attention of the public, who flocked to the Garden in increased numbers, watched the hurrying pedestrians, and remained while there was anything worth looking at. Hart's time for three hundred miles was 66h. 28m. 5s.; Dobler's, 67h. 17m. 36s.; Pegram's, 74h. 31m. 10s.

Just before two o'clock on the morning of Thursday, April 8, Hart reappeared on the track, after an absence of about three hours and a half, joining Merritt and Williams, and being quickly followed by the others. If the struggle between the two foremost men had been severe before, it was desperate this day, and fears were entertained that their exertions—altogether unexampled on the fourth day of such a contest—would result in breaking both men down. At seventy-five hours Hart had the lead, but in the succeeding hour he was passed by the Chicago boy, the expression on whose countenance was indicative of a purpose which it appeared doubtful if his powers were equal to the task of carrying out. Having again scored the lead, Dobler put on steam, setting a lively pace; and, as Hart's almost unconquerable drowsiness compelled him to retire, Dobler, at four o'clock, there to remain an hour and a half, the Westerner obtained a lead of eight miles. The superior speeding powers of Hart were made apparent now, for as soon as he reappeared, feeling refreshed, he set about the task of overhauling the leader, and, working along at the rate of eight miles an hour, he rapidly gained, until at the close of the eighty-sixth hour he was one lap ahead of Dobler, who showed symptoms of distress, and was evidently no longer the formidable competitor he had at one time seemed to be. At the eighty-ninth hour Hart was 110 yards ahead of Blower Brown's record and over two miles ahead of Dobler, while at the close of the fourth day—ninety-six hours—he had made precisely the same distance as Brown, viz., 405 miles 165 yards. During the afternoon it was observed that Dobler was going lame, and he seemed upon the verge of breaking down, his left leg, from the knee down, being the seat of the trouble. The limb was perceptibly enlarged at the knee, and it was plain that he was suffering intense pain; but Dobler is thoroughly game, and, despite this unfortunate ailment, he stuck to the track until he had placed the ninety-third hour behind him, when his total was 391½ miles. During Dobler's absence of nearly four hours, in which time his trainers applied liniments and lotions to the badly-swollen and inflamed member, Hart obtained a lead of fourteen miles, and it was conceded that there was no longer any danger to be apprehended by him from the Chicagoan. Howard finally left Allen in the lurch in the sixty-third hour, and thereafter up to the end of the fourth day he was fourth man. Merritt, finding it useless to persevere, joined the spectators at 8h. 8m. 40s. A. M., having covered but 294¾ miles in the 80h. 8m. 40s.

With the incoming of the fifth day of the tournament, Pegram, who was slowly gaining during the previous twenty-four hours, advanced to second place, but; owing to the surprisingly good effort made by the partially disabled Dobler, the next hour he was compelled to fall back to his old position, the Chicagoan resuming his station behind Hart. There he remained until nearly six o'clock A. M., when Pegram got by again, and looked as if he had come to stay. With many Pegram had all along been the favorite, and, judging from his performance during the last two days of the Rose-belt contest, they looked for him to do great work on Friday and Saturday, many being quite sanguine that he would yet overtake and lower the colors of the leader. The severe contest in which, in order to avoid being left too far behind, he had been forced to take part on Thursday seemingly took a good deal out of him, and the effect of his exertions was manifest in his jaded appearance. Howard, however, was first man to appear on the sawdust this morning was Dobler, who was joined at 1h. 40m. A. M. by Williams, the luckless Hanwaker coming next, followed in order and at brief intervals by Krohne, Hart, Pegram and Allen. The leader made a pace, and it kept gradually widening the gap between his miles and those of Blower Brown, whose score he at 9 A. M. excelled by nearly four miles. He looked amazingly well, considering the unparalleled amount of work he had done, his step being quite as light and elastic, his carriage as upright and graceful, the expression on his countenance as cheerful, and his eye as bright almost as on the day that the contest began. Unless an unforeseen accident happened, the first prize was as good as his already. Pegram continued to draw farther and farther away from the unfortunate Dobler, and, knowing him to be a good 'un, Hart put into practice the tactics made familiar by Rowell—that of dogging his footsteps—which was plainly annoying to Pegram. At 12 M., 108 hours from the start, Hart had covered 447¾ miles, which was more than five and a half miles ahead of Brown's record, the scores of the other foremost men at this time being: Pegram, 432; Dobler, 428¾; Howard, 416¾. There was during the day no change in the relative positions of the contestants, Hart during the latter part of the afternoon and in the evening increased the distance between himself and Pegram from thirteen to nineteen miles, while Pegram drew away from Dobler, nearer and nearer to whom approached Howard, who, too, was bent upon excelling his former score of 500 miles, when he finished second to Murphy in the first race for the same trophy. At 6 P. M., 114 hours from the commencement, Hart was almost eight miles ahead of the record made by "the Blower," and when the midnight hour was reached (120 hours from the start) he was eleven miles, less 165 yards, ahead. There was a still larger attendance this day, the assembly in the afternoon numbering about three thousand, and the Garden being packed at night.

[For report of last day's racing, see inside page.]



WM. H. PURDY, Amateur Champion Walker.

The subject of this week's illustration is the young Long-Islander whose superior abilities as a walker brought him so conspicuously before the public last season, and who shares the honors of the amateur short-distance championship with Eugene E. Merrill of Boston, over whom, however, he has the advantage of holding the title at two distances, while he has also made the fastest time on record in America at the distance for which the New-Englander is in possession of the champion emblem, won at the annual competitive meeting of American athletes. William H. Purdy was born in Greenpoint, L. I., Sept. 12, 1859, stands 5ft. 8in. in height, weighs 130lb in condition and 143lb ordinarily, measures 37¾in. around the chest, 10¾in. around the forearm, 20in. around the thigh, and 15½in. around the calf. By occupation he is a pianoforte finisher, having learned the trade at Hardman & Co.'s establishment. He made his first appearance in public as a pedestrian at the games held by the Greenpoint Athletic Club (of which he is captain) July 4, 1878, at the Greenpoint track, and his debut was successful, winning both one-and three-mile walks in a style which gave much promise of future excellence. His next appearance was at the second athletic meeting, held under the auspices of the Westchester Polo Club, at Newport, R. I., Aug. 23, same year, when, after a plucky struggle, he won the one-mile walk in 7m. 35s., defeating H. E. Springer, M. A. C. (458.), Byron Anderson, New York (108.), and others. On Sept. 14 following he was a competitor in a three-mile walk at handicap at the Scottish-American Athletic Club games, held at their grounds in New York. He finished second to T. H. Armstrong, Harlem A. C., who then made the record which remains the best in America—21m. 42s. On the 21st of the same month Purdy finished third, behind Armstrong and J. V. Woolcott, M. A. C., at the Fall games of the Manhattan Athletic Club, held on the Eighth-avenue Grounds. The distance was two miles, and the winning time 14m. 28., the contest for second place being close. On Sept. 28 we find him taking part in a three-mile walk at the Autumn sports of the Staten Island Athletic Club, at West New Brighton, S. I. He was placed on scratch and called upon to give very long starts to his competitors, the winner, B. H. West, Adelphi A. C., receiving 2m. 5s., and the second man, W. C. Rowland, S. I. A. C., being in receipt of 2m. 50s. Consequently Purdy didn't have a chance, but managed to get third place. After this he took a trip to Canada, where on Oct. 5 we find him competing at the annual games for the amateur championship of the Dominion for the championship of the Montreal Lacrosse Club. He won the three-mile walk with consummate ease, no one of his opponents being able to fairly extend him; time, 23m. 42½s. Returning to the States, Purdy on Oct. 12 participated in the three-mile walk at the ninth fall games of the New York A. C., and Intercollegiate championship meeting, which took place on the Mott Haven grounds. He finished next behind Armstrong, and in front of S. N. Hoag, the winner's time being 23m. 12⅝s. During the next three weeks Purdy rested from his championship prize in 22m. 58⅜s., Lachemacher again second, in 23m. 53⅛s., and J. V. Woolcott, M. A. C., third, in 25m. 40½s. The seven-mile walk was won by the Bostonian. During the Winter just closed Purdy held aloof from public competitions, giving his whole attention to business, although not neglecting to take a sufficient amount of pedestrian exercise to keep him in prime health, and to prevent his legs from losing their cunning. His first appearance in 1880 was made at the Seventh-regiment Armory, in Madison-square Garden March 4 for the benefit of the suffering people of Ireland. He started in the one-mile walk for those who had a record of 7m. 45s. or better, which resulted thus: F. P. Murray, Adelphi A. C. (358.), 1, in 7m. 35s.; T. F. Smith, Montgomery A. C. (358.), 2, in 7m. 37s.; W. McHale, N. Y. (458.), 3, in 7m. 48s.; E. Merrill, Knickerbocker A. C. (scratch), 4, in 7m. 27s.; W. H. Purdy (scratch), 5, in 7m. 27⅗s. This was the last appearance of the subject of our sketch up to the present time. As a walker he is one of the fairest ever seen, and, judging from the reports we have received concerning recent performances in private, he is destined to considerably add to his stock of laurels and collection of trophies during the season just opened. As the clubmates of Merrill are equally confident of his ability to sweep all before him during the coming campaign, we may expect some spirited contests between him and Purdy before the snow flies again.

SPORT IN BROOKLYN.

An athletic and musical entertainment was given by the Brooklyn Athletic Club and the Thirteenth Regiment Band Armory of that regiment on the evening of April 8. Return: Regimental tug-of-war—First pull: Company G (John O. Connor, C. M. Brown, John Bell, Geo. E. Brown, H. Schmalix, and John J. Leary) beat Company B (J. W. Brown, W. C. Marshall, Charles Higgins, N. Gendar, T. F. Reagan, T. S. Gendar, and J. S. Morton) by 18 inches. Second pull; Company I (G. Constable, H. McComb, J. McComb, F. Mason, Charles Beatty, J. Gutterelz, and B. Baldwin) beat Company A (Wm. Collins, H. C. Williams, Frank Perring, James Irwin, George Irwin, George Land, and John Foster) by six inches. Final tug: Company I beat Company G by three inches. Horizontal-bar exercises—C. O. Allen, Y. M. C. A. Gym., 1; Frank Vinck, Bohemian S. A., 2. Sack race—Won by Thomas de Lord. Tug-of-war, 500lb teams—First pull: 23d Regt. (M. M. Robinson, H. C. Brown, M. Van Ingen and R. C. Vose) beat Brooklyn A. C. (J. W. Daniels, F. R. Bourne, G. M. Wheels and W. D. Baker) by six inches. Second pull—Clinton A. C. (John Hastings, C. N. Maguire, E. A. Barry and A. Call) beat Brooklyn A. C. by three inches. Final pull: Clinton A. C. beat 23d Regt. by five feet. Running high-jump—H. Alsheimer, E. C. A. C. (scratch), 5ft. 4in.; J. Voorhees, B. A. C. (3 inches), 5ft.; S. Trimble, B. A. C. (1in.), third. Club swinging

THEATRICAL RECORD.

Movements, Business, and Incidents of the Theatrical, Circus, Musical and Minstrel Professions.

CLIPPER POST-OFFICE.

☞ A STAMPED ENVELOPE, plainly addressed must be inclosed for each and every letter, and this Outline of business followed by the party addressed should be given, in order to prevent mistakes.

NOTE.—Professionals and others should bear in mind that, by a late change in the postal-laws, all letters, etc., in transit between the United States and Canadas, *must* be *prepaid*, otherwise they are not forwarded.

Letters received for week ending 5 P.M., MONDAY, March 12.

LADIES' LIST.

Audley, Ollie
Arnold, Mrs. Ida
Arnold, Ella (3)
Abbott, Emma
Allen, Mrs. Julia
Alden, Allie
Barnard, Mrs. Mollie
Barnes, Maggie
Bradley, Leanora (3) 3c.
Beaumont, Nellie (2)
Burt, Nettie
Blitz, Mrs. Eugene (2) 10c.
Barry, Mrs. Fannie
Coleman, Mrs. D. W
Clarke, Mrs. Lottie
Cushing, Belle
Cook, Della
Clifton, Maggie (variety "biz")
Conley, Elise (of Oakley Co.)
Carrera, India
Clayton, Maude
Constantine, Mrs. Evaline
Clyde, Minnie (vocalist)
Cortlud, Ida Van
Davenport, Fannie
Drayton, Allie 2d
Davenport, Carrie (variety "biz")
DeFranchis, Mrs. S. A
Davis, Alice
Davis, Alice (late of Albany)
Elmon, Annie
Forrest, Capitola
Forrest, Ida (of Tilnay Acro)
Martin, Belle (2)
Mordaunt, Frank
Mansfield, Alice
Malnetia, Mlle.
Neville, Charlotte
Peak, Lu-lu
Price, Bijou
Putnam, Katie
Parker, Georgie
Robinson, Celine
Reiforth, Mrs. Jennie 2
Rabinson, Julia
Roze, Lu-lu
Richmond, Hattie
St. Felix, Leanora
St. Clair, Eugenie
Stetson, Louise
Sanford, Mrs. Nellie
Smith, Allie
Searle, Louise (of Evangeline Co.)
Smith, Allie (of Tony Denier Co.)
Shanley, Josie
Siddons, Ida (2)
Steelman, Rena
Tiffany, Annie
Ward
Tom Rock, May
Templeton's Co.,
Adv. Agent Fay
Vivian, Mrs. Chas.
Weathersby, Eliza
Wallace, Mrs. B.
Wood, Aggie
Williams, Florence
Western, Lillie (instrumentalist)
Woods, Annie
Western, Lillie
Zolutia, Aggie
Zelina, Zulu

GENTLEMENS' LIST.

Aubrey, Robt.
Arnold, Max (Dutch "biz") (2)
Aus-in, Chas. & Carrie
Arnold, W. (of Big 12 Minst.)
Agzar, Geo.
Adams, Braxton
Aymar, Fred
Austin, G. (of The Merry Austins)
Anderson, Anton
Beresford, Frank
Bosco, Sig.
Blitz, Francois
Bonsset, John
Blodgett, Wash
Byrne, Billy
Benton, Chas.
Boyle, W. (of Boyle & Wilson)
Brazzier, R. K.
Brazzier, G. R. (4)
Binney, Frank (4)
Bertrand, E. P.
Burtune, Sig. Guglier)
Beach, C. (of Beach-clist)
Brennan, R. A. (2)
Buckley, Billy
Bienne-ck (confectioner Rentz's Minst.)
Brazzier, L. P.
Blitz, Eugene
Brindis de Salis, Jos. (2)
Burgess, Cool (2)
Bland, James
Banks, Billy
Brown, Cal. T. (2)
Brazzier, W. L. P.
Carey, W. (of Hoodgood's Minst.)
Clarke, Kit
Clipper Quartette (2)
Carey, Geo.
Carroll, Chas. (Shepley & Carroll)
Cummings, Billy
Crane, Jo.
Crumley, Rob
Cranford, Robt.
Coleman, Leon
Crumley & DeForrest
Chastie, Alf.
Chappelle, W. J. (2)
Campbell & Burke
Croxton, Geo.
Cline, J. W.
Cooper, Bailey & Co.
Covelli, Chas.
Daves, Sam
Delaney, Chas.
Diamonds, The
Dockstader, C. R. Sc.
Drew, Mike
Delmaning, Archie & Den
Dingle, G. A. (6)
Doty, J. A.
Dozrow, T. G.
Donovan, Mike
Dixon, Fred
Dion, Mike
DeBar, R. (of Variety & Debar)
DeVere, Billy
Davenport, E. (of Davenport Bros.)
Dooley, Johnny
Decker, F. D. F.
Day, Wm. O.
Devlin, Dick
Davis, C. L.
Ellis Family
Everett, Geo.
Edwards, Jas. S.
Field, Jas. R.
Flynn, J. (of Leonard & Flynn)
Frost, Frank
Fenton, Frank R.
Fanshaw, F. (of Carner's Co.)
Fulton & Mayo
Fish, C. W.
Foster, James H.
Fenton, Geo.
Frohman, Gustave (2)
Fisher, J. F. (comedian)
Fleury, Fernando
Field, J. (of H. B. W. & W. Minst.)
Gregory, Arthur W.
Gardner, ((of Baird's Minst.)
Gregory & North
Green, ((manager, Tiffany's)
Gallagher, M. A.
Geyer, Frank
Goodyear, C. W.
Gibbons, C. (of Emeralds)
Gibbs, Wally
Gotthold, J. N.
Grover, Leonard
Howard, J. B.
Hewood Bros. Comination
Howard, Lester
Hume, Dick
Hussey, Frank
Harris, W. C.
Howard, H. (of Uncle Tom's Cabin)
Hays, E. (of Tiffany & Crane's Co.)
Hill, Geo. S.
Hennessey Bros. (3)
Haley, Tom (side show "biz")
Holbrook, A. M.
Hubert Bros. (acrobats)
Henderson, Lon
Herring, E. F. (lithographer)
Jefferson, Jos.
Joell, Tom
Johnson, H. H.
Jacks, Sam
Kelly, Jos. A.
Kirkwood, J. E.
Kemble, C. W.
Kidder, Fred
Kruger, Jaques
Lee, J. (of Carey & Lee)
Leek, Jos. & Emma
Lorella, J. G.
Lawder, Robt. (of Coup's Circus)
Leavitt, M. B. (4)
Loyal, Count
Lamont, J. C.
Laine, J. H.
Lampini, Leon
LaMartine, Harry
Lorella, T. A.
Chelsea, H.
Lester, F. (of Sylvester & Lester)
Myers, Dr. & Sutton, Chas.
Lyons, Anthony
Long, John
Landis Bros.
Lawrence, Al
Lloyd, Harry (variety "biz")
McLean, Mr. (2)
Montaldo, Chas.
McLean, J. Ray
Morse, H.
Montrose Bros.
Millard & Singleton
Morris & Minnie Rose
Magill, H. (of Big 4 Minst.)
McKoon & Caughlar
Mordaunt, Frank
Mead, W. L.
Murray, J. H. (circus-prop.) (2)
Mortimer, G. A.
Mack, Harry (manager)
Mack, Harry
Mack & Orth (2)
Howard, Wm.
Howard, Bros. Comination
Howard, Lester
Hume, Dick
Hussey, Frank
Harris, W. C.
Howard, H. (of Uncle Tom's Cabin)
Hays, E. (of Tiffany & Crane's Co.)
Hill, Geo. S.
Hennessey Bros. (3)
Haley, Tom (side show "biz")
Holbrook, A. M.
Hubert Bros. (acrobats)
Henderson, Lon
Herring, E. F. (lithographer)
Jefferson, Jos.
Joell, Tom
Johnson, H. H.
Jacks, Sam
Kelly, Jos. A.
Kirkwood, J. E.
Kemble, C. W.
Kidder, Fred
Kruger, Jaques
Lee, J. (of Carey & Lee)
Leek, Jos. & Emma
Lorella, J. G.
Lawder, Robt. (of Coup's Circus)
Leavitt, M. B. (4)
Loyal, Count
Lamont, J. C.
Laine, J. H.
Lampini, Leon
LaMartine, Harry
Lorella, T. A.
Chelsea, H.
Lester, F. (of Sylvester & Lester)
Myers, Dr. & Sutton, Chas.
Lyons, Anthony
Long, John
Landis Bros.
Lawrence, Al
Lloyd, Harry (variety "biz")
McLean, Mr. (2)
Montaldo, Chas.
McLean, J. Ray
Morse, H.
Montrose Bros.
Millard & Singleton
Morris & Minnie Rose
Magill, H. (of Big 4 Minst.)
McKoon & Caughlar
Mordaunt, Frank
Mead, W. L.
Murray, J. H. (circus-prop.) (2)
Mortimer, G. A.
Mack, Harry (manager)
Mack, Harry
Mack & Orth (2)
Howard, Wm.
Howard, Bros. Comination
McGeren, John E. (p.o.m Portland, Oregon)
Mason & Morgan
Novelty
Omweg, Chas.
Orrin Bros.
O'Brien, Tommy
O'Brien, John
O'Brien, John (of Megatherian's)
Preston, Jules
Parsell, Chas.
Pell, — (of Pell & Lewis) (2)
Purdy, D. C.
"Professional" (3)
Powers, Jos.
Georgie
Potter, C. A.
Powers, Jed
Philips, C. (of Philips Bros.)
Purdy, Dell Witt (2)
Quigley, Geo. A.
Rankin, Bit S.
Rann, Billy
Ryan, James
Ryan, P. (of Novelty)
Ryan, E. T. (musician)
Robinson, J. (of Fritz & Robin.) (2)
Rothwell, T. G.
Rial & Draper (2)
Radcliff, Jas. (late of Indianapolis)
Riley, J. and Sheridan & Riley)
Reese, Chas. & Jennie
Ronaldo, — (manscarpent)
Robinson, Yankee Clipper
Ronaldo, Geo.
Redmond & Georgia (2)
Roberts, F. (of Miller's Wintergard)
Rubtuner, Bob (minst. "biz")
Robson & Crane
Richmond & Elrath
Ryan, T. J.
Rumpini, —
Raine, Johnny
Southerd, W. H.
Stetson, J. F.
Sherry, J. F.
Stanton, W. J.
Sparks, Wm.
Selion, John
Sylvester, Ned
Sloan, W.
Sparks, John G.
Sylvester, Ed. (late with Orrin Bros. & Co.)
Smith, W. (of Big 4 Minst.)
Splane, J. D.
Sarsfield, S.
Sloman, Geo.
Stout, John
Southard, W.
Smith's Variety Theatre, Manager
Thompson, M. (of Thomp. & Wladron)
Tinkham, E. A.
Thompson, — (leader, of Ashton's Circus)
Tim, Tracy
Taylor, W. (of Sparguels Minst.)
Tyson, Geo.
Vose, Val
Vallean, J.
Widenoed, F.
Warhurst, Thos.
Walling, Dave
Wardell, Jas.
Winnett, Thos.
Ward, Geo. Wash.
Wiggins, A. Add
Wiggins, T. A.
Wilson, F. B. (of Kingsbury Co.)
Wiley, Lu. H.
Woodville, James
Wood, Jas. Reed
Waldman, F.
Ward, W. (of B. W. & W.)
Wade, — (of Jess & Wade)
Wood, Frank (gymnast)
Williams, H. A. B.
Wilkinson, —
Wilkinson Bros.
West, Wm. (gas inspector)
Wentworth, H. A. (actor)

ANSWERS TO CORRESPONDENTS.

[With a view of relieving the pressure upon our regular "Answers to Correspondents" column, we propose to insert here all replies to questions relating to amusements, which queries are not of general interest. Such will be answered in our regular columns, and should be written on separate slips of paper from those asking for information concerning amusements. Answers will be made, when desired, by mail or telegraph, to any question that we may have reason to think involves a dispute between individuals. Such will be answered publicly, through our columns.—ED. CLIPPER.]

☞ QUESTIONS THAT DO NOT REACH THIS OFFICE UNTIL MONDAY MORNING WILL NOT BE ANSWERED UNTIL THE FOLLOWING WEEK.

To Our Authorized Correspondents.

In the future please give all routes ahead of combinations upon *separate pieces of paper*, instead of embodying them in your letters.

K. C. C., Philadelphia.—Miss Katharine Rogers did not come to this country with Dion Boucicault, nor did she play with him upon her arrival here. She probably arrived here early in August, 1872, and at that time was not a member of any dramatic company supporting E. A. Sothern at the Lyceum Theatre, Philadelphia, playing Georgina in "Our American Cousin," Lucy Rollit in "Home," and Ada Ingot in "David Garrick" during that engagement. On Oct. 1, having withdrawn from Sothern's supporting company, she was engaged by Manager Wallack's, this city, as Pygmalion in "Pygmalion and Galatea," and was also the Georgina during the long run of "Our American Cousin" at Wallack's theatre, New York, in 1873. Miss Rogers must did not arrive here that season until Sept. 17, 1872, and then his wife came with him. They opened at Booth's, this city, Sept. 25, and after playing a brief engagement in company, left for how old the lady is, how long she has been married, and how many children she has, we must decline to answer.

W. B. Bacon.—Mrs. Bacon is one of the aged sisters of William Mercer, whose professional name was William Massy, to get tidings of that personage, whose last letter was dated from New Orleans, Nov. 20, 1841, it being stated in it that he had just danced a match dance with Master Diamond, and was dancing still at the St. Charles Theatre. He was also known as Master Diamond, and had left home in 1840 to travel with Robinson's Circus. It is more than probable that he is dead, and we think it quite likely that John Robinson can give information as to his whereabouts, now in Cincinnati, which will be the way of proving the fact to the relatives of Mercer.

E. J. M., Madison.—1. Edward and Thomas Hanlon were about the first to do a double back somersault in this country. They accomplished it for their benefit at the Academy of Music, New Orleans. It was done from the shoulders to the stage. Other parties have since done it in various ways save on an exact level. 2. Our opinion is that a complete triple somersault has never been accomplished, although it is claimed that men now and again at least still living have done it, in private, if not in public.

B. P. B., Nashua.—Pittsburg has about 104,000 inhabitants, it is a pretty good town for amusements, it has no permanent museum (so far as we are aware), and, including those devoted to variety and miscellaneous entertainments, at least four theatres. We would advise you to write someone having experience with the people and the amusements of that city to venture an opinion as to whether or not it would pay you to establish there a show devoted to curiosities.

W. A. REYNOLDS desires to learn through our columns, but in behalf of the absent one, the whereabouts of Thomas Hunter, who went with Jarrett & Palmer's "Uncle Tom's Cabin" Troupe to England and Germany, and who has not been heard from since March 1, 1879, when he was in Hamburg, Germany. Will H. Morton, now at the head of the residue of the original troupe, can no doubt give the information; but possibly someone who has returned from it can be acquainted as earlier.

GRIMALDI MORRIS.—1. There has never been a tragedian by the name of Isidore Davidson, although there is an American actor of that name. 2. If you mean Rogers by Dawson, you will have to write to Edwin Booth, now in this city. He is probably the only person who can tell you whether or not he has at some time said that Dawson "was a better man than Booth." 3. It is a matter of opinion whether Dawson was a better actor than Booth.

C. S. H., Tarrytown.—1. It is quite probable that J. W. Wallack Jr. has played Ingomar at some time in his career, and it is even possible that J. H. Wallack has played it; but we cannot find out the "when and where." We would advised as to the argument, something is it might be suggestive of a time or a place wherein to look. As a mere consideration, the question as to when and where anybody named Wallack has played Ingomar is rather too broad.

J. F. K., Augusta.—1. The local licenses will be found heavy enough. There is no other, unless possibly in special cases, is there rather exceptional places. 2. Those plays are not published. All have owners, who dispose of the right of representation. "Divorce" and "Lemon" belong to Aug. Daly. "Daniel Rochat" and "John T. Raymond, and "Around the World" to the Kiralfys.

BOSTON.—1. Dion Boucicault is about sixty years old. You can call him 60 if you like, at present. 2. "London Assurance" was about the first of his plays. 3 and 4. Obviously it would be improper at any time, and it is especially bad taste at present, to publicly discuss the gentleman's private affairs. 5. Of the five named, John Gilbert is the eldest.

OLD SUBSCRIBER, Fort Laramie.—1. Eme Exseau is a Brooklynite, and she is Emeline Reed. 2. It is extremely difficult to secure an opening in a good stock company if you have had no professional experience at all. There are too many amateurs looking for such openings, to say nothing of hosts that have never been even amateur actors.

J. N. D., Springfield.—The bet as stated cannot be decided. In some few places a reserved-seat ticket may not entitle the holder to a seat at any time during a performance, and in others it does. It is out a few years since reserved seats were forfeited after the first act even in first-class theatres in this city.

D. W. L., Baltimore.—Lucille Western played Camille in other cities, and she played it in yours as early as December, 1861, at the Holliday-street Theatre.

MONTI, Baltimore.—Two of the parties are dead, and the third is dying. Why should we dwell in the resurrection of unpleasant memories? Besides, between two of the parties what further association was there than that one died in poverty and the other was foremost and the most liberal in contributing towards a decent funeral?

BUFFALO, who writes from Rochester, N. Y., and calls himself an old schoolmate of the gentleman inquired about, wishes to learn of the whereabouts of J. V. Arlington the actor; and if Mr. A. has a wife in the profession, "Buffalo" wishes to learn her stage-name.

C. C., St. Louis.—Belly, the circus proprietor, is dead, and of the other a work on English circuses fails to make mention, whence we infer that it is because he was not prominent over there that his name has not fallen under our observation over here.

INSTRUMENTALIST, Attleboro Falls.—1. W. P. Spaulding has them for sale. His address is Neponset, Mass. 2. The same gentleman can also, probably, enlighten you in regard to the other instrument.

COUP'S CIRCUS.—1. If that is his real name, he is probably not related to that rider. 2. There is a J. L. Davenport clowning with Cooper & Jackson's Great Parisian Circus. 3. John Robinson is clown with Barnum's Show.

B. C. P., Brooklyn.—1. Fanny Davenport has not appeared in burlesque in Brooklyn within the past nine years. 2. She has appeared in burlesque at Hooley's Opera-house, that city.

BOSTON.—It would take us months to ascertain the different theatres that have been sold at public sale during the past decade, the sums they were sold for, and how the amounts realized compared with the value of the property.

C. D.—Carrie Avonia is not on the stage. When we last heard from her she was in this city, and not likely to be able to perform in some months, with the probability that she would never again do her musket specialty.

B. B. B., Dayton.—We know of no "Jennie Lynn the singer," nor even a Jennie Lynn. If you refer to Jenny Lind, she is living abroad in London now, we think.

BIRD MAN, Marion Centre.—We know of no one having trained birds for sale, but an advertisement might procure him for you.

C. D., Baltimore.—Blanche Stanley is still in England. She was formerly Mrs. John Blum, became a widow, and is married again.

C. W. M.—Neither quotation is the so-called original, which is: "When Greek met Greek, then was the tug of war."

E. B., Omaha.—1. Her maiden name is Mary Hernandez. 2. J. H. Wallack is in no manner related to Lester Wallack. 3. We do not require one, thank you.

C. R., Criterion Comedy Co.—Miss Gilbert played Dr. Melancthon Sadeye when "Whims" was produced at the Fifth-avenue Theatre, this city.

J. W., Rockford.—There would ordinarily be but little difficulty in procuring an engagement if you possessed talent of a marked order.

JIM AND SMITH.—Dan Bryant may have been the first to do "The Essence of Ole Virginny" under that name, but he was not the first to do the dance.

INDICATOR.—Lester Wallack plays Adonis Evergreen, otherwise "My Awful Dad," in the comedy of that name.

J. M. C., Leadville.—Maggie Mitchell has played in "The French Spy."

J. R., Newburg.—Apply to W. A. Pond & Co., 25 Union square, New York.

M. H. B., Elmira.—G. W. King and C. B. Teese were the Arabian Brothers.

LOTA, Rock Falls.—There is no "History of Negro Minstrelsy" published.

J. D., Newburg.—The Siamese Twins had two arms each.

F. M. L., Hartford.—We do not give such addresses.

J. L. W., Erie.—Photograph failed to reach us.

INTRODUCTORY.

APRIL 12, 1880.

It is gratifying to be able to announce that the twenty or more theatres of the metropolis are still intact, spite of the crowds drawn away from them by the all-sorts competition in Madison-square Garden. The sum and substance of the running and trotting, the shuffling and shambling, and the walking and crawling, last week, is that the colored troops did nobly, and that the Hanlon Danger passes current as the colloquial recognition of successful effort. It is now "Great H(e)art!" Not have the historic Pegram family of the South ought to be ashamed of in their representative. There is but one more week to get that in that the name Williams did not get third place. Had he done so, it would have so simplified the shuffling that the deal would have ended in all of a suit coming out together. As it was, Williams' modesty split the trick, and yet did not prevent his splitting his own suit in his efforts to prove that Ham has more bottom than Hanotherwise the hindmost wa(l)ker. So much having been done for the advancement, so to speak, of the colored race, we beg to suggest that poor Lo be given a chance in the next six-sorts. Make it Sam an Apache Indian or two. Likewise plant or halfbury a Chinaman on the track in place of Jaybee.

.....The threatened new opera-house has done Mapleson good. Now he may be able to stick, whereas before Friday last, when the "Brooklyn Daily Danbury News Man" has written a new comedy for Sol Smith Russell, and calls it "Crimps Move." What, when, where, or how?.....You've touched upon Connecticut soil in the foregoing allusion to Mister Jarley, we may be sure, and something to the healthiness of that soil. It has come to our knowledge that in one house in Wilton there reside the usual small-boy, his father, his grandfather, his great-grandfather, and his great-great-grandfather. If that lad escapes four trouncings a day, when by the virtue of having four fathers all at once? "There aint never no virtue when a feller has four fathers, no matter if all to once or at other times!" [James, our well-timed remark upon the proper rearing of youth by the citizens of Connecticut household was not intended as an opening for your indignation.].....Another sortie is making upon Henry Irving in his London stronghold, with the view of bringing him captive to America. The warrior mingled with this feather huge jobs is said to be William R. Floyd. He is scarcely weighty enough, thin as Irving is. If we mistake not, Floyd tried this on last year and failed. Possibly as he is an old barkeeper, Floyd intends this time to test the efficacy of mixed drinks of his own concoction. If he can floor Harry with a "stone fence" like unto which Billy used to hand out in Fulton street in the Argonautic days, getting the English sensational tragedian aboard ship will not be a very difficult matter.....The fat men of Ballister's are wise. They don't bet that they gave a ball, but did not dance, and therefore the building still stands, although a trifle shaky. The heaviest chap on that floor that night laid over the heaviest girl by a hundred and fifteen pounds, he weighing four-hundred-and-thirty, she four-hundred-and-fifteen. Bret Harte is living like a lord abroad, his chief business being responding to toasts. The Royal Academy of London has engaged him to do a little in this line next month in behalf of "Literature." Harte is indebted for all this good drinking to the deserved reputation American humorists have acquired in the matter of honoring toasts.....Syracuse, N. Y., has a whistler who seems to be no guy, although her name is Miss Lettie Guy. Puckering her petite and pouty lips so pretty, she whistles in imitation of the piccolo in a manner to remind one of the squeaks of alarm indulged in by an Elevated Railroad engineer when he finds that his air-brake won't work. She has whistled since she was a baby. The habit comes from her father. It appears that he had set his heart upon it being a boy, and whistled his disappointment when she was born. Having already appeared in public at the Wieting Opera-house, Miss Guy may, as did the Freeman Sisters a dozen years ago or thereabouts, soar professionally over the country upon the buoyancy of her own wind.....Now we might have peace, were it not that Grant still lives, and the Third Term won't down. Theodore Thomas closed his inharmonious connection with the Cincinnati College of Music on the night of April 8, when he conducted for "The Lament of Tasso," which is one way of spelling Thomas. It is true that the great leader will direct the musteal forces at the forthcoming May Festival; but that has no connection with the College, being designed mainly as a medium for the jingling of glasses and the jerking of beer.....The musicians of Madrid, Spain, have a rather novel method of treating discord. Offended by a fellow-pianist, an ivory-thumper in that city challenged the other to whack the keyboard until either the ivory (or the celluloid) should be scattered to the winds or one of the contestants be tired out. For forty-eight hours they kept up the thumping, neither man taking rest or the slightest nourishment. One played the "Miserere" from "Il Trovatore" over one hundred and fifty times, and was beginning it again when he fell dead from exhaustion. His rival at last accounts was on the verge of lunacy. The kind of music played by him is not stated, but we may infer from that the result that it was airs from "Pinafore."".....Possibly these Madrid duelists will not have many imitators, as since the publication of the cheap "History of the Banjo" and "The Ninty-ninth Minor's Jig" the piano has been going out of use in some of the best-regulated households. The Jenkinses tell us that it is now all the rage for the dashing young ladies of the period to play the banjo. We never dispute the Jenkinses. Perhaps the dashing y. l. of the p. are preparing themselves for a useful career on the stage—perhaps with a view of duplicating Lotta's corner lots. At any rate, we will throw in here a bit on

WHAT SHE PRIDES HERSELF UPON.

Oh, she is a belle where belles must be
Of gold, and no base metal;
And very high-toned are her notes, you'd see
If you had the same to settle.
She is strictly governed by fashion's laws,
And she rides and waltzes finely,
But most she loves to be praised because
She can play the banjo divinely.

CITY SUMMARY.

EDWIN BOOTH'S engagement is proving to be one of the most successful which he has fulfilled in this city for some years, and since our last report Booth's Theatre has been liberally patronized. "Richard III" (from the original text) was acted April 5, 6, 7; "Othello," with Edwin Booth as the Moor, J. C. McCollom as Iago, and Mrs. D. P. Bowers as Emilia, 8, and with Mr. McCollom as Othello and Mr. Booth as Iago matinee 10; and "The Fool's Revenge" 9, 10. Henry Abbey's energetic management has contributed in no small degree to the present prosperous condition of affairs.

DURING THE THIRD WEEK OF "M'liss" at the Standard Theatre the attendance was liberal, and the vivacious efforts of the Pealeys have proved very greatly in favor with the audiences.

"HEARTS OF OAK," with its magnificent scenic mounting, efficient acting, and the special attractions of the wonderfully good-natured baby and the pet cat, has attracted a goodly share of public attention to the Fifth-avenue Theatre.

ARTHUR COOK, a capable tenor-singer, made his first appearance with the San Francisco Minstrels during the past week singing "I am Waiting, Essie, Dear." The other changes in the programme were "Billy's Request," sung by Billy Birch, and a song-and-dance called "Uncle Abe and Sister Ruth," effectively performed by Johnson and Powers. George Thatcher's benefit on April 7 was liberally attended, although Niles and Evans, who had volunteered, failed to appear. Business for the week was satisfactory.

MAGGIE MITCHELL and her combination, acting "Fanchon," did a pretty good business at the Grand Opera-house the past week, but not near so large as that done by her predecessor, J. K. Emmet, who rose to the position of a highly profitable star many years after "Fanchon" was first played in this country.

THE RUSH to Haverly's Fourteenth-street Theatre to witness Neil Burgess' quaint portrayal of the Widow Bedott during the expired week was quite as large as during the first week of its production in this city. It is seldom that we have seen audiences more thoroughly amused.

THE MADISON-SQUARE THEATRE was well filled during the expired week, "Hazel Kirke" having apparently lost none of its magnetic powers.

"THE LITTLE DETECTIVE," which constituted the attraction at the Park Theatre, save at the matinee of April 10, when "Musette" was repeated, was withdrawn 10. Lotta has drawn larger audiences during her present engagement than during her previous visits for some years past.

"LITTLE BAREFOOT" is to be played in the Grand Opera-house April 19 (including matinee), 15, "Jane Eyre" 16, and "Fanchon" is to be repeated 12, 13. Maggie Mitchell's engagement closes 17, and John T. Raymond opens 19.

.....What have Albanians done to Fritz? For some reason he proposes to get square with them by dining some to death and frightening others with the old trick of the windmill ghost. In other words, J. K. Emmet has purchased twelve acres of ground on the Van Rensselaer Boulevard, and on it he intends to erect a house half John Bull and half Fritz. Outside of this house will be an old Dutch windmill, which will get in its work on moonlight nights, and inside is to be an orchestrion of forty-musician power, which will be heard all through the house, and (this shows clearly enough the animus of Fritz) "probably for a considerable distance around it."

.....Talking of Albany, it has lost one of its little pets. Mina Crolius had arranged to get married next Fall to W. L. Gleason. Thoughtlessly, the latter went to Cleveland to see her one day last week, and Mina at sight of him concluded that she could not wait any longer. They were married that day. In addition to the indispensable certificate, there is "Queen's Evidence" of the fact. So it will not be easy to put asunder what Cleveland and the Graves-Boniface Combination have joined.....This brings up the Boucicault case. On the day that William and Mina did what Dion and Agnes had done about a quarter of a century earlier, the actor-dramatist fled in this city his answer to his wife's summons. The sensational may exult at the prospect, but the judicious will grieve that this answer forces a public trial before a jury. An overcrowded calendar may stave it off for many months, but it would seem that it has got to come. Let us touch the harp gently,

HAMLET.

But really, Dionysius,
This isn't right, you know;
'Twill make some folks suspicious,
And others distant grow.
For they'll claim that your assurance
Exceeds the London kind—
That the measure of endurance
A limit now must find.
Perhaps in time, however,
You'll explain, in letters long,
That a man so great and clever
As your self can do no wrong;
And this, you'll be merely
A thing that ought to be,
To show the world what's really
A modern comedy!

.....Professional singers have a right to holler. One of their number, Tom Hohler the tenor, has just wedded a Duchess. The lady is the daughter of the millionaire banker Hope, who long ago fled to the unknown shore. She married the Earl of Lincoln, who became the Duke of Newcastle and in debt, and then died before mourning in public became Miss Kate Santley, once one of the pickets of "The Black Crook" at Niblo's Garden. Whether because of Miss Santley or of Tom Hohler, there was not much harmony in the Duke's family for years previously, but everything is lovely now —if not with the Duke, at least with the Duchess.

FACT AND FANCY FOCUSED.

In continuation of her warblings in behalf of Mapleson, Annie Louise Cary is to sail for England on May 29.....George Vandenhoff, who has been laid up with rheumatism for a week or two, is once more ready for duty.....Mrs. Emma Watson-Doty has been re-engaged as soprano of the Collegiate Church, corner of Fifth avenue and Twenty-ninth street, where Miss Jennie Dickerson is the contralto, Emil Senger the basso, W. E. Beames the organist, and a tenor is not as yet.....Miss Nina Varian is ill at her mother's residence. She had had pneumonia, and attempted to resume her professional duties before she had regained her strength. She has not played since she appeared in Boston.....Recently attending a musical matinee at Pesth, Franz Liszt was especially pleased with a pianoforte piece called "Angiolin dal Biondo Crin," and asked the name of its composer. He was told it was Franz Liszt, but replied that he never played in the manner in question. These he recognized as his own.....Adelaide Neilson is at the White Sulphur Springs, Virginia, offsetting her recent professional outing. The water of the White Sulphur until she is summoned to play in Boston, which will be on the 19th.....Owing to the plaintiff's having failed to appear, Judge Donohue on April 1 dismissed with costs the suit brought by Mme. Anna Bishop against *The Post-Democrat* of St. Louis, charges having reprinted from *The Times* of Leavenworth an article accusing the plaintiff of being "a fraud, a humbug and a fake." Costs were saddled upon the plaintiff.....Miss Annie J. Borie is to give a concert in Masonic Temple on the 19th inst., when she will have the assistance of Mrs. Sarah Baron Jewett, contralto; Fred Jamieson, tenor; Alberto Lawrence, baritone; Oscar M. Newell, pianist; and M. Loesch, accompanist.....The trial of the Comédie Française has ended in the inquisitive Dutch newspapers to make inquiries into the oft-disputed nationality of Sarah Bernhardt. Belgium will show that she was born in Paris, but that she passed the greater part of her early life in Holland, visiting at the house of her grandfather, an American banker, at Amsterdam.....After having on April-fool's Day accomplished the prodigious feat of giving birth to a litter of eight baby babies, all of which died, one of the valuable cow in Pittsfield, N. Y., gave up the ghost. Having been astounding in their lives, it was meet that in death they should not be forgotten, and the people inhumed their mother into oblivion.....Bernhardt will have a rival on the London stage in May, in the person of Modjeska. Her impersonation of Adrienne Lecouvreur at the new Gallery Theatre, Soho, will be her first appearance in London since the tour of the world, and successively visit France, Russia, Turkey, China and Italy, with the laudable object of giving lessons to Tycoons. The pair is first to appear forlorn and almost nude, but as the action progresses they gradually add to their scanty attire, until in the end they appear fairly dressed.....Mrs. Langtry's Haverly's Theatre, Brooklyn, engagement is to open on the 19th.....The Rev. Mr. Hayden was announced recently to lecture in the Methodist Episcopal Church at Northport, Suffolk county, L. I., on "Is Dancing Immoral?" and the people arrived at the church they were surprised to find it closed. It was found that the trustees had refused to allow the doors to be opened, as they apprehended that the subject of the lecture would be treated with levity. The people of the village Lawrence Barrett will in all likelihood show us next season.....The day before Henri De Bornier's new play "Les Noces d'Attila" was produced at the Comédie Française, he received a request that he would change the name of his piece. The request was signed "Attila, hatmaker," and the petitioner explained that the name of the play might injure his business. If the author did not wish to change the title of his play, the hatmaker suggested that it should be changed to "Les Noces d'Attila" (omitting mention of his store, Rue —, No. —), in the piece.....Maud Hamilton, variety performer, was arrested in Jersey City April 12, at the request of the Chief of police of Chicago, who alleges larceny to the extent of $500. The lady rebuts by alleging that it is a put-up job on the part of a retired professional of her own sex.....Judge Donohue of Brooklyn, on April 12 refused to create the order-of-arrest against Dion Boucicault in the matter of his wife's suit.....Mme. Gerster is daily expecting an illustrious little stranger..... Dion Boucicault sailed for London on the 10th.

CITY SUMMARY.

EDWIN BOOTH'S engagement is proving to be one of the most successful which he has fulfilled in this city for some years, and since our last report Booth's Theatre has been liberally patronized. "Richard III" (from the original text) was acted April 5, 6, 7; "Othello," with Edwin Booth as the Moor, J. C. McCollom as Iago, and Mrs. D. P. Bowers as Emilia, 8, and with Mr. McCollom as Othello and Mr. Booth as Iago matinee 10; and "The Fool's Revenge" 9, 10. Henry Abbey's energetic management has contributed in no small degree to the present prosperous condition of affairs.

DURING THE THIRD WEEK OF "M'liss" at the Standard Theatre the attendance was liberal, and the vivacious efforts of the Pealeys have proved very greatly in favor with the audiences.

"HEARTS OF OAK," with its magnificent scenic mounting, efficient acting, and the special attractions of the wonderfully good-natured baby and the pet cat, has attracted a goodly share of public attention to the Fifth-avenue Theatre.

ARTHUR COOK, a capable tenor-singer, made his first appearance with the San Francisco Minstrels during the past week singing "I am Waiting, Essie, Dear." The other changes in the programme were "Billy's Request," sung by Billy Birch, and a song-and-dance called "Uncle Abe and Sister Ruth," effectively performed by Johnson and Powers. George Thatcher's benefit on April 7 was liberally attended, although Niles and Evans, who had volunteered, failed to appear. Business for the week was satisfactory.

MAGGIE MITCHELL and her combination, acting "Fanchon," did a pretty good business at the Grand Opera-house the past week, but not near so large as that done by her predecessor, J. K. Emmet, who rose to the position of a highly profitable star many years after "Fanchon" was first played in this country.

THE RUSH to Haverly's Fourteenth-street Theatre to witness Neil Burgess' quaint portrayal of the Widow Bedott during the expired week was quite as large as during the first week of its production in this city. It is seldom that we have seen audiences more thoroughly amused.

THE MADISON-SQUARE THEATRE was well filled during the expired week, "Hazel Kirke" having apparently lost none of its magnetic powers.

"THE LITTLE DETECTIVE," which constituted the attraction at the Park Theatre, save at the matinee of April 10, when "Musette" was repeated, was withdrawn 10. Lotta has drawn larger audiences during her present engagement than during her previous visits for some years past.

"LITTLE BAREFOOT" is to be played in the Grand Opera-house April 19 (including matinee), 15, "Jane Eyre" 16, and "Fanchon" is to be repeated 12, 13. Maggie Mitchell's engagement closes 17, and John T. Raymond opens 19.

BARNUM'S BOOM.—At no previous season of P. T. Barnum's "Own and Only Greatest Show on Earth" in this city has the patronage been so lavish as that bestowed during the early performances of the brief series of exhibitions inaugurated in the American Institute Thursday afternoon, April 8. To give his patrons a foretaste of the treat in store for them, a grand procession, of gilded chariots, ornate animal cages, elephants, camels, trained stallions, a calliope, an orchestrion, ponies, the large cannon from which Zazel is shot through the air, and numerous other attractions, which lack of space forbids us to mention in detail, made a detour April 6 through many of our principal streets, which were crowded with men, women and children, eager to catch a glimpse of the passing show. On Friday night, when we were present, not only were every seat and all the available standing-room occupied, but extra chairs placed near the arena failed to accommodate the insurging crowds, and the management was compelled to close the street doors shortly after eight o'clock, and refuse admission to hundreds of persons who then blocked the sidewalk. Men were perched on the tops of the various cages that skirt the sides of the large edifice, maintaining uncomfortable positions for a long time rather than postpone to a future performance their opportunity to witness the show. An excellent programme, under the direction of Prof. Withers, entertained the audience until eight o'clock, when the performance commenced with a ring procession and general entree by twenty-four ladies and gentlemen, elephants, camels, zebras, etc., after which were introduced the living curiosities, viz., Capt. Costentenus, the tattooed Greek; Col. Goshen, giant; Queen Mab, dwarf; and four native Zulus, brought hither from London, Eng., by Signor Farini. The Zulus gave an exhibition of their skill in throwing assegais across the ring at a target. This at first created some little commotion among that portion of the audience in range, but was speedily allayed when they perceived the unerring certainty of aim with which the weapons were hurled. The Zulus also gave a characteristic war-dance. They have fine, athletic figures, which are somewhat scantily clad in garb being adorned with fanciful head-dresses, which likewise form a conspicuous part of their headgear. Mons. R. M. Dock

AT THE PARK THEATRE, Brooklyn, last week, J. K. Emmet in "Fritz in Ireland" played to excellent business, the matinees being crowded. This week John T. Raymond appears in "Wolfert's Roost" and "Colonel Sellers." Lawrence Barrett is underlined for April 19. At Haverly's Brooklyn Theatre Salsbury's Troubadours performed to large business in "The Brook." This week Fanny Davenport.....At the Brooklyn Music Hall 15 Mrs. G. C. Howard is to open as Topsy in "Uncle Tom," for three nights and a matinee.

THE SCENERY and properties of the defunct "Baba" Combination, which had been held for debt in Baltimore, Md., were sold, under legal process, by auction there April 10, for $160, to Signor J. Hazazer. The original cost is said to have been $4,500.

NICK ROBERTS' "Humpty Dumpty" Troupe may be looked for in Columbia, Pa., April 12, Pottstown 13, Norristown 14, Burlington, N. J., 15.

THE HYERS SISTERS in "Uncle Tom's Cabin" are to be in Winsted, Ct., April 12, Ansonia 13, New Haven 14, 15, Middletown 16, Springfield, Mass., 17, Putnam, Ct., 19.

MITCHELL'S PLEASURE PARTY in "Our Goblins," who were in Reading, Pa., April 6, Pottstown 7, Pottsville 8, Shamokin 9, Williamsport 10, are to be in Canandaigua, N. Y., 13, Batavia 14, Elmira 15, Syracuse 16, 17.

MILTON NOBLES' COMBINATION is due in Evansville, Ind., April 12, Vincennes 13, Terre Haute 14, Danville, Ill., 15, Crawfordsville, Ind., 16, Logansport 17.

THE TOURISTS closed a week's engagement of excellent business in the Euclid-avenue Opera house, Cleveland, O., April 10. Rosa Cook has been suffering with a severe cold, and has been unable to play since 7. Ella Hatton of this city had to be placed in the cast. The Colville Folly Company is announced for 14, 15, 16, 17, and Abbey's Park Theatre Company 19, one week.....Geo. C. Boniface, supported by the C. L. Graves Combination, appeared at the Academy of Music in "The Soldier's Trust" 5, 6, 7, and "Queen's Evidence" 8, 9, 10, to light business. Boston Theatre Company in "Drink" open 12, and J. K. Emmet will be called the "Northern Ohio Citizens' Favorite." Monday, Canton, Massfield, and Monday, Mansfield, and Tuesday, Montpelier, the proprietor of the Academy, intends having a cosy little theatre next season by entirely renovating that house.....L. L. Graham of Chicago has been in the city the past week, painting scenery for "Drink."....H. E. Sperra, musical director, while passing through here on his way to his former home in Ravenna, O., met with an accident, a stranger carelessly slamming a car-door upon his hand, injuring it severely.

IN TROY, N. Y., Abbey's "Humpty Dumpty" fairly jammed the Opera-house April 6, 7, and the pantomime was unanimously voted to be the best in the history of the Troy stage. Bookings: "Fun on Bristol" 12, 13, Florences 19, "All the Rage" 20, Nat Goodwin 24.

GEO. C. BONIFICE, supported by the C. L. Graves Combination, is billed in Warren, O., April 12, Niles 13, Newcastle, Pa., 14, 15, Youngstown, O., 16, 17, and Toledo 19, 20, 21.

Continued on page 27.

AMUSEMENTS.

BOOTH'S THEATRE. Edwin Booth.
HENRY E. ABBEY.....Lessee and Manager.
Mr. EDWIN BOOTH.
THIRD AND LAST WEEK BUT ONE.
HAMLET.
Monday, April 12, also Tuesday, Wednesday and Thursday evenings, and at Saturday matinee,
MACBETH.
Friday evening, Mrs. D. P. BOWERS as LADY MACBETH.
MERCHANT OF VENICE and TAMING THE SHREW will both be given on Saturday night.
Seats for either performance may be secured. 4-1t

FIFTH-AVENUE THEATRE.
RICE & NUNNEMACHER.....Lessees and Managers
MONDAY, APRIL 12, 1880. THIRD WEEK.
ENORMOUS SUCCESS. EVERY EVENING AT 8,
WEDNESDAY AND SATURDAY MATINEES AT 2.
HERNE'S HEARTS OF OAK.
The Sensational Novelty of the day and talk of the entire city. MAGNIFICENT SCENERY. REMARKABLE EFFECTS. DELIGHTFUL MUSIC.
Powerful cast of characters. 4-1t

GRAND OPERA-HOUSE,
Eighth avenue and Twenty-third street.
POOLE & DONNELLY.....Lessees and Managers
Reserved Seats (Orchestra Circle and Balcony), 50 cents.
LAST WEEK OF MAGGIE MITCHELL. Monday and Tuesday Evenings—"Pauchon." Wednesday Matinee, Wednesday and Thursday Evenings—"Little Barefoot." Friday Evening, benefit of Maggie Mitchell—"Jane Eyre." Mr. Wm. Harris and a splendid company. Monday, April 19, Mr. John T. Raymond in "Wolfert's Roost." 4-1t

ABBEY'S PARK THEATRE.
HENRY E. ABBEY.....Lessee and Manager
THIRD WEEK, CONTINUED SUCCESS.

LOTTA	LOTTA	LOTTA
LOTTA	LOTTA	LOTTA
LOTTA	LOTTA	LOTTA
LOTTA	LOTTA	LOTTA
LOTTA	LOTTA	LOTTA
LOTTA	LOTTA	LOTTA

MONDAY, April 12, during the week and Saturday Matinee LOTTA will appear as
ZIP, OR POINT LYNDE LIGHT.
ZIP, OR POINT LYNDE LIGHT.
ZIP, OR POINT LYNDE LIGHT.
ZIP, OR POINT LYNDE LIGHT.
ZIP, OR POINT LYNDE LIGHT.
ZIP, OR POINT LYNDE LIGHT.
Introducing new songs, dances, banjo-solos and piano selections.
Box-office open daily from 8 A. M. to 10 P. M. 4 1t.

MAYO'S	LAST WEEK	OLYMPIC
MAYO'S	of the engagement of	OLYMPIC
MAYO'S	MR. FRANK MAYO.	OLYMPIC
MAYO'S	Reproduction of the favorite play	OLYMPIC
MAYO'S	DAVY CROCKETT,	OLYMPIC
MAYO'S	DAVY CROCKETT,	OLYMPIC
MAYO'S	DAVY CROCKETT.	OLYMPIC
MAYO'S	Wednesday and Saturday	OLYMPIC
MAYO'S	Matinees.	OLYMPIC
MAYO'S	FRIDAY, APRIL 16,	OLYMPIC
MAYO'S	HAMLET,	OLYMPIC
MAYO'S	HAMLET,	OLYMPIC
MAYO'S	for the benefit of	OLYMPIC
MAYO'S	MR. FRANK MAYO.	OLYMPIC
MAYO'S	SATURDAY, APRIL 17,	OLYMPIC
MAYO'S	RICHARD III,	OLYMPIC
MAYO'S	RICHARD III,	OLYMPIC
MAYO'S	and positively last	OLYMPIC
MAYO'S	appearance of	OLYMPIC
MAYO'S	MR. FRANK MAYO. [4-1t]	OLYMPIC

HAVERLY'S 14TH-STREET THEATRE,
Cor. Fourteenth street and Sixth avenue.
J. H. HAVERLY.....Proprietor and Manager
TREMENDOUS HIT!
INSTANTANEOUS SUCCESS.
NOTHING LIKELY TO EVER BE KNOWN EVEN IN THIS THEATRE OF SUCCESSES.
MR. NEIL BURGESS
in
Petroleum V. Nasby's Farcical Comedy

WIDOW BEDOTT.	WIDOW BEDOTT.
WIDOW BEDOTT.	WIDOW BEDOTT.
WIDOW BEDOTT.	WIDOW BEDOTT.
WIDOW BEDOTT.	WIDOW BEDOTT.
WIDOW BEDOTT.	WIDOW BEDOTT.

NIGHTLY GREETED WITH IMMENSE AUDIENCES AND PEALS OF LAUGHTER.
HUNDREDS TURNED AWAY EVERY PERFORMANCE.
SECURE YOUR SEATS EARLY.
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STEELE MACKAYE.....Manager
DANIEL FROHMAN.....Business-manager
THE HANDSOMEST THEATRE IN THE WORLD.

THIRD MONTH	of Steele Mackaye's	HAZEL KIRKE
THIRD MONTH	beautiful comedy,	HAZEL KIRKE
THIRD MONTH	drama in	HAZEL KIRKE
THIRD MONTH	four acts	HAZEL KIRKE
THIRD MONTH	entitled	HAZEL KIRKE

AN ALMOST UNPARALLELED SUCCESS. 4-1t

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Broadway and 30th street.
Every night at 8, Augustin Daly's New Play
THE WAY WE LIVE. THE WAY WE LIVE.
THE WAY WE LIVE. THE WAY WE LIVE.
A Comedy of Contemporaneous Society.
MATINEES WEDNESDAY AT 2, SATURDAY AT 2. [41-1t

STANDARD THEATRE,
Broadway and Thirty-third street.
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Fourth Week and Unabated Success of Miss ANNIE PIXLEY
AS M'LISS,
CHILD OF THE SIERRAS.
Supported by J. E. McDONOUGH and ROBT. FULFORD'S Combination. 4 1t
EVERY EVENING AND SATURDAY MATINEE AT 1.30.

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3D WEEK. THIRD WEEK. 3D WEEK.
UNBOUNDED AND COMPLETE SUCCESS.
OUTPOURING OF THE MASSES TO WITNESS
NEW AND HAVERLY'S A NEW
FRESH FEATURES. HAVERLY'S CREATION.
UNITED MASTODON MINSTRELS,
UNITED MASTODON MINSTRELS,

40	PERFORMERS.	40
40	GREAT DISTINCTIVE FEATURES,	40

embodying the extremes of
REFINED MINSTREL NOVELTIES,
each entirely unlike anything ever seen before, and all are received at every performance with
PEALS OF LAUGHTER
as
UPROARIOUS AS THEY ARE UNANIMOUS.
MATINEES WEDNESDAY AND SATURDAY. 4 1t

COURT-SQUARE THEATRE,
BROOKLYN.
TO LET
by the day, week, month, or a permanent lessee preferred. House in good condition. Moderate terms to a competent, responsible party.
Call or address LEONARD R. WILLIS, on the premises, corner of Court and Remsen streets, Brooklyn, between 10 and 3 o'clock. 4-1t*

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JOHN E. CANNON.....Manager
MONDAY, APRIL 12,
Every evening and Wednesday and Saturday Matinee, Mr. Edward Harrigan's latest issue,
THE MULLIGAN GUARDS' SURPRISE,
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Original music by our popular composer, Mr. Dave Braham.

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AT EVERY PERFORMANCE THIS WEEK
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THE TRAMP,
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PRESENTING THE COMEDY AND TRAGEDY OF TRAMP LIFE.
FULL OF FUN AND INCIDENT, SONG AND STORY.
A FULL SPECIALTY COMPANY.
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GIBSON AND BINNEY,
KELLY AND COLLYER, HARRY BRYANT,
BEULA MERTON, ADA LYNWOOD,
MERRITT BROTHERS,
JAMES S. AND KATIE EDWARDS.
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LAST WEEK BUT ONE OF THE SEASON.
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FIRST APPEARANCE OF MR. ARTHUR COOK, TENOR.
EXTRA MATINEE THURSDAY, APRIL 15,
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ALL THE GREAT ARTISTS WILL APPEAR.
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EVERY AFTERNOON AND EVENING.

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ZAZEL, The London and Parisian Sensation, greeted
ZAZEL, WITH WILD ENTHUSIASM!
ZAZEL, Her wonderful
ZAZEL, AERIAL DIVE
ZAZEL, from the topmost height of the Institute and
ZAZEL, her
ZAZEL, EAGLE SWOOP
ZAZEL, through mid-air for nearly 100 feet has created
ZAZEL, a perfect furor.
The entire programme exciting the audience, their pleasure manifesting itself in salvos of applause. Mme. DOCKRILL, Mme. NELSON and her flock of Trained Doves, the ZULUS, Mme. MARTHA, EMMA LAKE, Signor SEBASTIAN, HOLLIS and the entire Phalanx of Artists enthusiastically received.
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A LADY TRAPEZE OR FLYING-RING ARTIST
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FOR SALE, REASONABLE, ALL OF THE GRINNELLS' SKETCHES, including two FULL sets of books of all their business—songs-and-dances written expressly for Hattie and Bennie; also wardrobe. A good chance for someone.
Address MRS. A. GRINNELL,
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MILLER'S WINTER GARDEN THEATRE, Vine street, near 8th, Philadelphia, Pa. Henry Miller, Sole Proprietor; Harry Guion, Business-manager. THE VAUDEVILLE PALACE OF MIRTH.
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MAGICAL APPARATUS of every description for stage or Parlor. Also, juggling tools, ventriloquial, and Punch-and-Judy figures. All articles of finest finish, and durable. Send for price-list, or 10cts. for illustrated catalogue. THOS. W. YOST, 35 North Ninth street, Philadelphia, Pa. 4-3t

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MUST BE A GOOD SINGER AND FAIR ACTRESS.
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AND FEMALE IMPERSONATOR,
having closed with Ixion Burlesque Party,
WILL BE AT LIBERTY
AFTER APRIL 19.
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FOR SALE OR HIRE—Four Curious Sheep, One Horse with 8 feet, 10 Paintings, 2 Organs, 2 Tents, Flying Horses, etc. A partner and large tent wanted. Address
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QUADRUPLE COMBINATION
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LEAPERS, TUMBLERS, AERIAL ARTISTS, SPECIALTY PEOPLE, MUSICIANS, ETC.
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"THE BEST LITTLE WIFE IN THE WORLD."
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FOR SALE, Tent 28x42, $75; one 20x35, $50; Stuffed Alligators, $10 each.
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Hearing that a party calling herself JESSIE ADAMS
has been leading people to believe that she is my wife, I take this method of informing the public and profession that such is not and never was the case. I was married to MISS ANNIE R. POOLE,
professionally known as ANNIE RAYMOND,
on the 27th of January, 1878, by the Rev. Dr. Brunner of North Baptist Church, Christopher street, New York City. Respectfully,
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WANTED FOR A SEASON OF FIFTEEN WEEKS, TWO LADIES—SOPRANO AND ALTO—FOR BURLESQUE. Also COMEDIAN, to sing bass, and a LEADER OF ORCHESTRA. Address, stating very lowest terms, MANAGER,
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FIRST-CLASS TALENT WANTED AT ALL TIMES.
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WANTED-A PARTNER— A YOUNG LADY of 14 to 16, to do end, sketch and clog; good dancer and good dresser.
4-1t* H. B., care of CLIPPER.

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Sheehan and Jones' sketch "Looney the Wrestler" is a very funny sketch indeed, and brought forth round after round of hearty laughter and applause.—PITTSBURG TIMES, April 6.
Sheehan and Jones' piece "Looney the Wrestler" is very funny.—DISPATCH, April 7.
Sheehan and Jones' comedy "Looney the Wrestler" is full of wit and humor. It is the funniest piece that has ever been played at the Academy.—TIMES, April 7.
Academy of Music, Chicago, April 12, two weeks; Detroit to follow.
P. S.—We are thankful to Mr. Williams for the pains he has taken to get up new scenery and putting on our piece in first-class style. Also to the stock company for their aid. 4-1t

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"Jessie Brown" was presented last evening at the Tabor Opera-house, and can safely be called a success. The part of Jessie Brown was excellently rendered by Miss Belle Gilbert, and her Scotch lassie's accent was good. Her songs were bits of melody that were enchanting in the extreme.—LEADVILLE (COL.) DAILY HERALD, March 30.
The special triumph of the evening was reserved for Miss Gilbert, who found in the character of Jessie Brown an opportunity for the display of talents new to her Leadville friends. The part is difficult and trying, but was rendered in a manner beyond criticism, being sung and acted to a charm.—DAILY TIMES, LEADVILLE, COL., March 30.
Another crowded house greeted the rising of the curtain at the Tabor Opera-house last evening, who assembled to witness "Jessie Brown, or the Siege of Lucknow." The play is, to say the least, a success, and Miss Gilbert covered herself with laurels by her impersonation of the title-character. The Gilberts have drawn remarkably well, and far above the expectation of the management. Like few others, they have won a place in the hearts of the people, and their correct impersonations do not tire even the most fastidious.—DAILY HERALD, March 31.
Miss Belle Gilbert achieved a triumph as the Scotch lassie Jessie, and fairly charmed everyone. Her style is so truly natural and unaffected, you fancy yourself looking at the real character in place of witnessing a mimic representation on the stage. Her singing of "Auld Lang Syne" without any accompaniment of the orchestra was received with vociferous applause, and after the scene was over she had to reappear and gratify her hearers with a repetition of the good old song.—DAILY CHRONICLE, March 30.
Miss Gilbert, if possible, was stronger and brighter as the brave Scotch lassie, with her broad accent and sweet singing, than on the first evening of the play.—LEADVILLE TIMES, April 2. 4-1t

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beg to inform the theatrical profession that in organizing this Circuit it is not their purpose to form a monopoly. Its object is to facilitate the business of all Combinations, regulate the number and quality of attractions that shall appear in each city under their control, so as to avoid overcrowding such cities that can only afford to patronize a given number of entertainments each week, and by strict attention to all the details in every part of the Circuit merit the approval of all organizations doing business with them.
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EUROPEAN NOVELTIES.

"Les Noces d'Attila,"

a four-act drama, by Hervie De Bornier, was recently produced at the Odeon Theatre, Paris. The plot is as follows: The curtain rises on a picturesque scene on the banks of the Danube, conveying a faithful idea of that wild region rendered desolate by the rigors of Winter and ravaged by the horrors of war. Nature is as rude in aspect as are the men who afflict what under another order of things might be her fair face. The epoch is towards the year 453 of our era. Attila, King of the Huns, "The Scourge of God," as he called himself, whose unbounded ambition and thirst for war and rapine made him the terror of all nations, has conquered in turn Germans, Gauls, Romans, and Goths, and comes back to his Hungarian fastnesses with his savage hordes and a huge booty. Among his prisoners are Herric, King of the Burgundians, and Hildiga, his daughter. This girl, who is known in history as Ildico, is made in some German legends to be daughter of a King of the Franks, and in others of a King of the Burgundians; whereas Hungarian tradition hands down her name as Mikolth, and gives her a Prince of the Bactrians for father. M. De Bornier has adopted the former version. The group of captives will soon receive an important addition in the person of a gallant young Frank general, called Walter, who has come to Attila's camp to ransom Herric and Hildiga; he will purchase their liberty by a heavy weight of gold, or, if the conqueror prefers, will deliver himself up in their stead. And he, therefore, boasts to the Hunnic King that in the battle of Chalons, where Theodoric and Ætius rolled back the tide of invaders led by Attila, he (Walter) had done prodigies of valor—an imprudent vaunt, for the barbarian King has no chivalric notions, and accordingly considered the young Frank as already his prisoner. Walter, as may be surmised, loves Hildiga. He had seen her in the time of Herric's prosperity, at the Grand Palace of Arles, and is ready to sacrifice himself for her sake. Attila, however, refuses his offer. He has formed a secret passion for his fair captive, but does not wish to avow it, for he is expecting the arrival at his barbaric court of Honoria, sister of Valentinian, Emperor of Rome, who is promised him in marriage. That licentious woman had in fact, history tells us, offered herself to the terrible Attila in revenge for being banished on account of an intrigue with her chamberlain. In the drama Attila is expecting her coming, which will be flattering to his pride, and he announces that he will not surrender Hildiga, because he destines her to be a companion to the Western princess. The curtain falls on this command, which admits of neither reply nor discussion. The exposition given in this act is clear, and there are two or three striking episodes in its course. The second act is perhaps the finest in the work. We are shown a vast hall in Attila's palace, which is far more imposing from an architectural and decorative point of view on the Odeon stage than it ever was or could be on the banks of the Danube. Attila, joyous at the idea of proving the grandeur of the Hunnic kingdom by his alliance with the Western Emperor, is impatiently awaiting Honoria's arrival. The Consul Maximin, Ambassador from Rome, appears, but the Princess is not with him. The old patrician dignity had reawakened, had revolted at the thought of conferring her hand on the barbarian, and the marriage will not take place. Attila flies into a terrific fury, threatens the envoy, promises to wage war against the Romans (a menace he fulfilled in history, but not in the drama), and then in a splendid passage proclaims his ambitious projects. The action proceeds more rapidly. Honoria, expelled by Rome, repudiated by Honoria, Attila gives full rein to his passion, and, being refused the sister of an Emperor, will seize a captive, a King's daughter. Without parley or preamble, he announces to Hildiga that that very evening she will make her his bride; and to obtain her consent, notwithstanding her love for Walter and her horror for such a husband, he employs an argument that cannot fail; if she does not yield to his wish, and with every outward appearance of doing so willingly—if the victim does not smile on being led to the sacrifice—all the prisoners will be put to death, the Princess' father and Walter, her lover, the very first among them. Hapless Hildiga bows before this necessity thus imposed on her, and so resigned does she appear to her lot that Herric and the Burgundians mistake the motives that have led to her consenting to the union, and unite in cursing the heroic martyr. Walter alone comprehends the devotedness of her he adores, whom he cannot doubt, and, bending his knee before her, addresses her in a somewhat pretentious but charmingly-worded passage that was warmly applauded. The third act is occupied by the wedding-feast, a picturesque scene very effective in its simplicity. Attila arranges the details of the ceremony himself. We see the captives defile before the new Queen, all angry and disdainful, except Walter, whose emotion is overwhelming, but who never for an instant loses confidence in his lady-love. When the festivity is at its height a song is asked for from Mundo, a poet and soothsayer in ordinary to Attila, who declaims in in different style enough some verses in honor of the axe, which are a worthy pendant to the ballad in which the virtues of Roland's sword Durandel are sung in "La Fille de Roland." This pageant is characteristic, full of local coloring, and consequently effective in a high degree. The King, in whose cunning mind a deep, undefined suspicion rankles, takes the opportunity of this fete to offer the prisoners their liberty; he hopes by this means to probe the depth of Hildiga and Walter's secret, and Mundo has warned him that a plot is being prepared against his life. All the captives refuse, for they are under the belief that the price of their release is Hildiga's treason. Walter, however, tells the monster the use to which he will put the liberty thus accorded him, and his tirade, which breathes promises of revenge in every line, is again so evident in its allusions to another *revanche* of which people's minds are more or less full, that the audience seemed to experience a certain uneasiness, and the speech fell flat. Walter's audacious language in thus boarding the lion in his very den leads to his being condemned to death, and Attila's eldest son, Hennock, not a whit less ferocious than himself, claims the privilege of being the executioner of the young Frank general, and his father gives him his own axe for the cowardly office. When the fourth act opens Walter is dead, and there is no hope that Hildiga will be saved from the embraces of her savage lord. She is led to his apartments, and there, while awaiting his arrival, Prince Ellak, the King's younger son, a youth who had been described of gentle nature and good principles, comes to rescue her; he wishes to snatch her from her horrible fate by making her his own bride. Hildiga refuses. She has resolved, like another Judith, to slay Attila, and has received from a Parisian woman named Geronita, one of the captives, who seems to enjoy very complete liberty in the palace, the same axe by which Walter had perished. This weapon is hidden behind a curtain in the nuptial chamber. Hildiga's refusal at once suggests to Ellak what her purpose is. She avows her project, and bids him do his duty by denouncing her, when Attila appears. The Queen retires, and the King, who, naturally enough, is little pleased to find his son is that particular spot as such an hour, calls on Ellak to explain his presence, and the young man, in his endeavor to warn his father without ruining Hildiga, ends by confessing his love for the Queen. Then Attila, who, to tell the truth, has been painted throughout as a patient and long-suffering monster, listening to the most atrocious insults with sublime benevolence, flies into another fierce tantrum, threatens his son with execution, and also tells him that his mother, who has been long in exile, shall be put to death as well. The gentle-minded youth accordingly goes off, thinking it may be as well for his own interests to leave the author of his days to Hildiga and his fate. The rest is soon told. If history may be believed, Attila, after a heavy bout of drinking during his marriage-feast, died in the bridal-chamber during the night, suffocated by a broken blood-vessel; Corneille accords him a natural death; but M. De Bornier produces one of the most telling effects in his drama by the way in which the King, struck full in the body by the axe which the young girl seems to wield like a woodman, staggers onto the stage from Hildiga's chamber, to proclaim to his amazed followers that he had thrown himself on the weapon, and has not fallen by a woman's hand. In vain does the Queen call out that the fatal wound was inflicted by her hand. Attila forbids the crowd to believe her, and stops his son and the soldiers who are about to seize his murderess. The Huns considered that to be killed by a woman was the height of dishonor; the body of any man who had thus perished was thrown to the dogs, and his descendants were disgraced forever. Attila's assertion that he had committed suicide does not arise from any inexplicable tenderness towards Hildiga, but is prompted by his desire to save his memory from infamy, and his sons from degradation and downfall. As he is expiring, the Franks, who have surprised his army, rush upon the scene, and the barbarian monarch dies in despair, his eyes fixed on the triumphant banner of Lutetia, as Paris was then called. The cast included M. Martins as Walter, M. Pujol as King Herric, and Mlle. Roussell as Hildiga.

"Verbum Sap,"

a comedietta from the pen of Alfred Maltby, was first performed at the Criterion Theatre, London, March 23. The story is thus told: A very charming scene represents the drawing-room in the house of the lady who rejoices in the name of Florence. It is a wet season, and, like the famous starling, she can't get out. It is water, water everywhere, and not a drop fit to drink. The rain keeps coming down in torrents, and everything and everybody has a damp appearance. Even when Florence takes up a newspaper, *pour passer les temps*, it is the same old, wearisome story. The crops are stated to be sloppy; the pastures are flooded; and in the sensational paragraphs the first one she comes upon is a "Case of Perjury." She thinks perhaps a song may lighten her troubles, but the very first one she selects is entitled "The Storm." What can she do? She has written to her friends the Branscombes to come and make her one of the number in Noah's Ark, but they are in a predicament similar to her own. She wishes so much that they would come, for she has heard of a certain handsome Captain Norman, who is a guest in their house, and she wants to know all about him. Suddenly, while the rain-drops are pattering down persistently and annoyingly, she looks out of doors. There, under a tree in the distance, she espies a man—a gentleman—young, well-dressed, and good-looking. Being of a romantic disposition, she determines to offer him shelter. Off goes her servant with the hospitable message, and, too late, she repents her indiscretion. The stranger readily accepts the invitation, and a pleasant tete-a-tete is the result. He proclaims himself an officer in Her Majesty's service. He tells her how he was served before Kars, and presently he becomes eloquent concerning trenches and facines and "saps"—particularly "saps." When suddenly the rain ceases, Florence thinks the Branscombes will surely come, and she runs down to get rid of her guest. He has been smitten by her good looks and charming ways, and is in no hurry to go. She gives hints which he is slow to take, and presently, as she first suggests his departure and then persuades him to stay, he resolves to punish her for her vacillation. She has been reading in the papers of the capture of a desperate cut-throat, who has all the polish of a Claude Duval. He proclaims himself to be that rascal. He locks the doors; he tells her some marvelous story of his escape from the hands of justice; he swears most romantically that he has been driven to deeds of desperation by the falsity of a woman; he avows that all women are his enemies, and that he loves only to conquer and subdue them. He wants not their money or their diamonds; he demands only their love. When he has carried on this little pastime long enough, and has nearly frightened poor Florence out of her wits, he produces his card, from which it appears that he is none other than the Captain Norman of whom she has heard so much, and who has excited her interest and her curiosity; and as the curtain falls the spectator is left with the idea that the time is not far distant when he will lead her to the altar to make her his wife. The chief characters were sustained by Lytton Sothern and Miss Rorke.

DRAMATIC.

THE LONDON THEATRES did not do a paying business Passion Week (April 22 to 27), during the first four days of which theatrical performances were suspended at the Haymarket, Lyceum, Vaudeville, Globe, Opera Comique, Royalty, the Surrey and the Grecian, while the Olympic was opened only on Monday, for the benefit of Charles Harcourt. "Ninon" had been continued at the Adelphi, "The Streets of London" at the Princess', Sheridan's "Critic" and Byron's "Little Doctor Pasut" have formed a lively entertainment at the Gaiety, and the St. James', Strand, Prince of Wales', Court, Alhambra, Criterion, Folly, Connaught, Imperial, Duke's, Park, and Standard had not changed their programmes. At New Sadler's Wells "Othello" had been played, with Hermann Vezin as the Moor and W. H. Vernon as Iago. The drama of "Wealth," followed by "The Waterman" and "The Hedge-carpenter," had been performed at the Britannia. A new drama called "Ebb and Flow" was performed at the Victoria. The Marylebone had provided its patrons with "The Village Blacksmith" and "Nelly." The Pavilion had presented "The Merchant of Venice," for the first time at that theatre, with J. H. Clynds as Shylock; and at the Elephant and Castle Theatre the drama of "Wat Tyler" had been followed by "Home Rule." The matinee performances 27 comprised "The Merchant of Venice" at the Lyceum, "The Streets of London" at the Princess, "Madame Favart" at the Strand," and "As You Like It" at the Imperial. "Betsy" was performed for the two hundredth time at the Criterion April 24.

FRANCOIS COPPEE'S "Passant" has been transformed into an Italian opera. The music has been written by the Duke Giulio Litta, and the work has been represented with success at the Pergola at Florence, Italy. Paladilhe wrote a score for the "Passant," which was produced without any success at the Opera Comique, Paris.

JULES VALLES has written a drama, in five acts, called "La Commune," the principal character in which is Rossell. The piece will be played at Brussels.

GEORGE THORNTON, late a member of the Prince of Wales' Dramatic Company, died in Wolverhampton, Eng., March 18, of rapid consumption.

THE LEASE of the Theatre des Nations, Paris, was recently put up at auction, but no offer was made.

THE RIGHT to produce Adolphe Belot's play "Les Etrangleurs de Paris" in England and the United States has been secured by M. L. Mayer.

MISS EMMELINE PRICE, premier dancer of the Theatre Royal, Brighton, Eng., was married March 19 to Harold Reeh of Copenhagen, Denmark.

THE tragedian Rossi is in treaty with M. Merelli of the Gallo, Paris, to play on alternate days with the Patti performances. If the combination does not succeed, it is probable that Rossi will hire the theatre himself as soon as the Patti season is over.

ALFRED DE MUSSET'S MEMORY will be celebrated May 2 by a representation at the Theatre Cluny, Paris, in which will take part Mlle. Sara Bernhardt, Mlle. Roussell, Coquelin cadet, Lapommeraye, Mlle. Scriwaneck, the pupils of Mr. Talbot, and the band of the Garde Republicaine.

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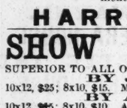

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